

THE LANCET

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No. 3416.

SATURDAY, APRIL 15, 1893.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL LITERARY FUND.

The Right Hon. ARTHUR J. BALFOUR, M.P., will preside at the HUNDRED and THIRTIETH ANNIVERSARY DINNER of the ROYAL LITERARY FUND, to be held at the Whitehall Rooms, Hotel Metropole, S.W., on WEDNESDAY, April 20th, at 7 P.M. precisely. Gentlemen wishing to attend the Dinner should give notice to the Secretary on or before April 18th inst. Dinner Tickets 25s. each. 7, Adelphi-terrace, W.C. A. LLEWELYN ROBERTS, Secretary.

BRITISH ARCHEOLOGICAL ASSOCIATION.

THE TENTH MEETING of the ASSOCIATION will be held on WEDNESDAY NEXT, April 19, at 25, Sackville-street, Piccadilly. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following Paper read:—
"The Roman City of Caerleon on Usk," by Lieut.-Colonel LAMBERT, F.S.A.

W. DE GRAY BIRCH, F.S.A. } Honorary
E. P. LOFTUS BROCK, F.S.A. } Secretaries.

ROYAL HISTORICAL SOCIETY.

(Incorporated by Royal Charter.)
Patron—HER MAJESTY THE QUEEN.
President—The Right Hon. Sir M. E. GRANT DUFF, G.C.S.I.

THURSDAY, April 20th, at 8.30 P.M. The following Papers will be read: "The Statutes of the Company of Merchants of Lichfield in the Seventeenth Century," by W. H. RUSSELL, Esq., with an Introduction by the Rev. Prof. W. CUNNINGHAM, D.D. F.R.Hist.S. "The Anglo-Russian Convention of June 22, 1779, and the Campaign of the Second Coalition," by HUBERT HALL, F.S.A.
20, Hanover-square, W.

FOLK-LORE SOCIETY.—THE NEXT EVENING

MEETING of the Folk-lore Society will be held at 22, Albemarle-street, Piccadilly, on WEDNESDAY, April 19th, at 8 P.M., when a Paper on "Cornish Folk-lore" will be read by the Rev. W. S. LACH SYMONDS, M.A. Short Papers will also be read by Mr. JOSEPH JACOBS and others.
41, Old-square, Lincoln's Inn, W.C., April 18th, 1893.

VICTORIA INSTITUTE.—Major CONDER, R.E.

D.C.L. LL.D. will read a Paper "On the Comparison of Asiatic Languages," at a Meeting of Members and their Friends, to take place on MONDAY, April 7, at 8 o'clock, the President, Sir G. GABRIEL STOKES, Bart., V.P.E.S., in the Chair.
S. Adelphi-terrace, London. FRANCIS PETRIE, Hon. Sec.
*A few Admission Tickets for Guests may be had.

NEWTON HALL, FETTER-LANE, E.C.—

TOMORROW EVENING, at 7, Mr. FREDERIC HARRISON will deliver an Address on "Natural Theology: a Review of Recent Theories." Admission free.

GRESHAM COLLEGE,

Basilhall-street, E.C.
A COURSE of LECTURES on SPECIAL APPLICATIONS of the LAWS of CHANCE will be given as follows:—

TUESDAY, April 18, JOHN VENN, Esq., Sc.D. F.R.S., on "Frequency Curves, their Nature, Variety, and Use."

WEDNESDAY, April 19, Professor W. F. R. WELDON, M.A. F.R.S., on "Chance in the Philosophy of Biology."

THURSDAY, April 20, the Rev. W. A. WHITWORTH, M.A., on "Some Points in the Philosophy of Chance."

FRIDAY, April 21, Sir ROBERT S. BALL, LL.D. F.R.S., "Probability as the Guide of Astronomers."

The Lectures, which commence at 6 P.M., are free to the public. A detailed Syllabus may be obtained at the College.

THE HIBBERT LECTURE, 1893.—A COURSE

OF SIX LECTURES on "THE BASES OF RELIGIOUS BELIEF" will be delivered by the Rev. C. H. UPTON, B.A. B.Sc., Lecturer on Philosophy in Manchester New College, Oxford, at the PORTMAN ROOMS, Baker-street, on the following days, viz.:—Tuesday, 25th, and Thursday, 27th April; and Tuesday, 2nd, Thursday, 4th, Tuesday, 9th, and Thursday, 11th May, at 5 P.M. Admission to the Course of Lectures will be by Ticket, without payment. Persons desirous of attending the Lectures are requested to send their names and addresses to Messrs. WILLIAMS & NORTON, 11, Henrietta-street, Covent-garden, W.C., not later than April 22nd, and as soon as possible after that date Tickets will be issued to as many persons as the Hall will accommodate.

The same Course of Lectures will also be delivered by Mr. Upton at 20, HIGH-STREET, OXFORD, on each of the following days, viz.:—Monday, 24th, and Wednesday, 26th April; and Monday, 1st, Wednesday, 3rd, Monday, 8th, and Wednesday, 10th May, at 5 P.M. Admission to the Oxford Course will be free, without Ticket.
PERCY LAWFORD, Secretary to the Hibbert Trustees.

ROYAL SOCIETY OF BRITISH ARTISTS, Suffolk-

street, Pall Mall.—SEVENTEENTH ANNUAL EXHIBITION NOW OPEN DAILY. Ten to Six. Admission One Shilling.
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The salary will commence at 500l. per annum, rising by annual increments of 10l. to 750l. per annum.
Preference will be given to applicants who have previously held office in a Museum. The person appointed will be required to enter upon his duties at once.

Applications, stating age and qualifications, accompanied by not more than two recent testimonials as to character fitness for the appointment, must be sent to the Secretary, the Museum, Cardiff, and delivered on or before Monday, May 1st, 1893.

By order, JOHN BALLINGER, Secretary pro tem.
Cardiff, April 7, 1893.

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Applications to be sent on or before the 1st May, 1893, to H. DENIS DE VITRE, Esq., one of the present Governors, Charlton House, Wantage.

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29th March, 1893. JOHN NUTTER, Secretary.

ENGLISH LANGUAGE and LITERATURE.

A Composition and Elocution.—MISS LOUISA DREWRY will have the next Term, a few more LECTURE-COURSES, School-Classes, and Private Pupils. 143, King Henry's-road, London, N.W.

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RURKIN and others, published by Mr. ALLEN, of Orpington and Bell-yard, Temple Bar, will be found on p. 461 of this paper.

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SOCIETY of ARTS PRAGMATIC EXAMINA-

TIONS in VOCAL and INSTRUMENTAL MUSIC.—Joint Examiners—Sir JOSEPH BARNEY and W. G. McNAUGHT, Esq. The Examination in 1893 will consist of three weeks in JUNE. Full particulars can be had on application to the Secretary.

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TO ARTISTS in BLACK and WHITE.—A

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Further information about these and other Scholarships will be given by Miss GLADSTONE, Newnham College.

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April, 1893.

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Mr. COSMO MONKHOUSE 'On some ARTISTS NOT WELL REPRESENTED IN THE NATIONAL GALLERY.'

Prof. HUGHES, Ph.D., 'On GOETHE'S FAUST.'

Rev. Prof. H. C. SHUTTLEWORTH 'On ENGLISH SOCIAL REFORMERS.'

CARL ARNHEIM (Wagner Class) 'On SEIGFRIED and GOTTERDAEMERUNG.'

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The College REOPENS on MONDAY, April 24.

ARTHUR MILMAN, M.A., Registrar.

UNIVERSITY OF LONDON.—NOTICE IS HEREBY

GIVEN, That the next Half-yearly Examination for MATRICULATION in this University will commence on Monday, the 14th of June, 1893. In addition to the Examination at the University, Provincial Examinations will be held at University College, Aberystwyth; University College, Bangor; The Modern School, Bedford; Mason College, Birmingham; University College, Bristol; Duffries College (for University College), Cardiff; The Ladies' College, Cheltenham (for Ladies only); St. Gregory's College, Downside; New College, Eastbourne; The Heriot-Watt College, Edinburgh; The Royal Medical College, Epsom; The Yorkshire College, Leeds; The Wyggeston Schools, Leicester; St. Edward's College, Liverpool; University College, Liverpool; The Welsh College, Manchester; Rutherford College (The School of Science and Art), Newcastle-on-Tyne; University College, Nottingham; The Public School, Plymouth; Firth College, Sheffield; Stonyhurst College; and St. Catharine's College, Ushaw.

Every candidate is required to apply to the Registrar (University of London, Burlington Gardens, London, W.) for a Form of Entry not less than five weeks before the commencement of the Examination.

April 6th, 1893.

ST. GEORGE'S HOSPITAL MEDICAL SCHOOL,

Hyde Park Corner, S.W.

The SUMMER SESSION will commence on MONDAY, May 1st.

The Fees for Perpetual Students are 14*l.* on entrance, or 15*l.* paid by instalments extending over four years.

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Prospectuses and fuller details may be obtained by application to THOMAS WHITMAN, M.D., Dean.

April 6th, 1893.

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In September there will be an Examination for ENTRANCE SCHOLARSHIPS in NATURAL SCIENCE, in value from 25 to 100 Guineas, for which students who enter in May are eligible to compete.

HOSPITAL STAFF.

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Surgeon—Mr. SPENCER SMITH.

Physician Accoucheur—Dr. BRAXTON HICKS, F.R.S.

Dental Surgeon—Mr. H. HOWARD HAYWARD.

Physicians—Dr. BROADBENT, Dr. CHADLE, Dr. LEES.

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Surgeons—Mr. NORTON, Mr. OWEN, Mr. PAGE.

To Out-Patients—Mr. PEPPER, Mr. SILCOCK, Mr. J. E. LANE.

Physician Accoucheur—Dr. HANDFELD-JONES.

To Out-Patients—Dr. GOW.

Ophthalmic Surgeon—Mr. CRITCHETT and Mr. JULER.

Aural Surgeon—Mr. FIELD.

Surgeon, Skin Department—Mr. MALCOLM MORRIS.

Surgeon Dentist—Mr. MORTON SMALE.

Physician, Throat Department—Dr. SCANES SPICER.

Anæsthetist—Mr. HENRY DAVIS.

OTHER LECTURERS IN THE SCHOOL.

Physiology—Dr. WALLER, F.R.S. Chemistry—Dr. ALDER WRIGHT, F.R.S. Mental Diseases—Sir J. CRITCHETT BROWN, F.R.S. Biology—Mr. W. G. RIDEWOOD, B.Sc.

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The successful candidates in all cases will be required to enter to the full course at St. Bartholomew's Hospital in the October succeeding the Examination.

For full particulars apply to Dr. T. W. SNOOK, Warden of the College, St. Bartholomew's Hospital, E.C.

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LITERATURE

Homer and the Epic. By Andrew Lang, M.A. (Longmans & Co.)

This is beyond a doubt the most thorough and able defence of the unity of Homer—or at least of the *Iliad*—that has appeared since Mure's 'History of Greek Literature,' and there is no doubt that it will do much to raise the spirits, obviously depressed of late, of those who cling with touching, though, in our opinion, mistaken loyalty to the imperilled cause of a traditional name. For the public at least it has the inestimable advantage over Mure of Mr. Lang's literary skill and illustrative humour. Whether for scholars—or, as Mr. Lang prefers to call them, professors—his arguments will have equal weight remains to be seen. But for this he will not probably much care, as his whole argument is an appeal from the "professors" to the poets; from those who have specially striven to qualify themselves for judgment to those who can tell by instinct

Die hohe Kraft der Wissenschaft
Der ganzen Welt verborgen!
Und wer nicht denkt, dem wird sie geschenkt,
Er hat sie ohne Sorgen.

The doctrine is delightfully comforting to the average man, who can indulge his genius in the unfettered exercise of private judgment; but we almost doubt if it is likely to prevail in the long run.

Moreover, it is by no means clear that the poets have so unanimously decided the question as Mr. Lang seems to think. Shelley's *obiter dictum*—it is likely enough that he had never heard of the real issue—is somewhat double-edged. To say that towards the end of the epic "Homer truly begins to be himself" is at least an admission that in the earlier parts Homer is at times somebody else, which is just what Mr. Leaf and the "professors" say. And surely Mr. Lang will not care to pin his faith on a criticism, even from a poet, which, if it means anything, means that Homer had not "begun to be himself" when he composed, let us say, the scene between Hector and Andromache in the sixth book. As for Goethe, he has paired against himself, and

counts one for each side. Like many another man, when the "Sturm und Drang" period was over, he let himself relapse into his ancient faith, and indulged in the luxury of convictions which could be held on the authority of tradition, without the need of argument against foes within and without.

But Mr. Lang's sheet-anchor is the dictum of Matthew Arnold, "The grand source from which conviction, as we read the *Iliad*, keeps pressing in upon us that there is one poet of the *Iliad*—one Homer—is precisely this nobleness of the poet, this grand manner." Granting that all Homer alike has the grand manner—though this is, at least for a professor, by no means obvious in such a passage as the battle of the gods of the twenty-first book of the *Iliad*—the argument means nothing unless it is maintained also that no more than one poet in any age can possess the grand manner. Now, once upon a time there were living together poets named Pindar, Æschylus, Sophocles, Simonides. According to Mr. Arnold it would seem that three, at least, of these do not possess the grand manner. Will Mr. Lang kindly tell us which they are? An unfortunate professor thinks that he can discern something very like it in all of them; but then, of course, careful study of Homer prevents him from recognizing the grand manner when he sees it. Yet it is evident that the grand manner in itself proves nothing or too much, and even Mr. Arnold must be ruled out of court; the more so because it is by no means clear that he had more than the most superficial idea of the arguments of the opponents whom he was combating. It is curious that Mr. Lang himself dismisses Cowper as "not, perhaps, a very good judge of Homer"; his offence apparently being that he agrees with the professors in missing the "grand manner" in the abortive battle at the very end of the *Odyssey*. And yet, of all the poets whom Mr. Lang quotes, Cowper is the very one who had done something to qualify himself for judgment by the intimate knowledge of the text gained from actual translation.

Even Mr. Lang himself throws over the poets, so far as we can make out, in a very wholesale way. Those who have regarded the *Iliad* and *Odyssey* as unities appear, so far as the evidence goes, to have held that they were both the work of the same Homer. In this Mr. Lang seems to differ from them. It is strange that in a matter of such vital importance we should have to say "seems"; but it is a fact that we have carefully searched 'Homer and the Epic,' and yet failed to make out whether Mr. Lang is a chorizont or no. He certainly nowhere definitely ascribes the *Iliad* to the same author as the *Odyssey*. In a few places he appears to regard Homer as having composed the *Odyssey*; all of them, curiously enough, occur in chap. xii. But in preceding chapters he seems expressly to guard himself against such a conception by talking only of "the poet" or "the author." He begins his discussion of the poem by saying that the "*Odyssey* has been almost universally recognised as a later poem than the *Iliad*," and then goes on to argue that it incorporates earlier *Mährchen*, and may be in its present form contemporaneous with the *Iliad*, or nearly so; though it must

be said that he takes this view with extreme indecision. His most definite deliverance is on p. 230:—

"A poet of the heroic Achæan age, with the Tale of Troy for his poetical environment, and with a mass of stories, songs, and traditions for his material, produced the *Odyssey* very much as it stands now."

It is hard to believe that the absence of any allusion here to the Homer of the *Iliad* is other than intentional, and that Mr. Lang is any better than a chorizont after all. But then he must not appeal to Mr. Arnold and the test of the grand manner. And it is hardly fair to his followers to leave them in uncertainty as to his opinion on this vital matter. If their commander's trumpet gives so uncertain a sound, they are hardly likely to charge the enemy with much enthusiasm. And it is most unfortunate that Mr. Lang, so honest as well as so courteous an opponent, should seem to lay himself open to the charge of concealing his real convictions on this matter for fear lest they should prejudice, as they certainly would if they are such as we suppose, his whole defence of the unity of the *Iliad*. If he thinks that the question is an open one, he should frankly say so; but he will thereby remit it to the judgment of the professors, and confess the inability of the poets to decide it.

Nor is this by any means the only case in which Mr. Lang seems to "hedge" in a way which certainly damages his general defence. The concessions which he makes to the "microscope men" are by no means of trifling importance. He is, of course, doubtful as to the authenticity of the Dolon episode in the tenth book of the *Iliad*: that does not much matter. But it is more serious when he surrenders the "little Æneid" in the twentieth book, for here we find him doing the very thing which elsewhere draws down his scorn upon the professors: he actually admits that there are in the *Iliad* two Achilles. Still worse for his position is it when he wavers in the "Battle at the Ships" in *Iliad* xii. to xv. On p. 161 he asks, with Mr. Monro, "Are the difficulties to be ascribed to interpolation, and that very unskilled, or must we allow for our ignorance of the conditions of Homeric warfare, and the tendency to lay undue stress on isolated expressions?" It is curious, after this statement of what seem to be two alternatives, to find that he decides in favour of both. There is certainly allowance enough made, yet the conclusion of the whole matter on p. 178 is that "we are obliged to recognise what we may call dislocation" (and what, it may be added, we have just called interpolation, see p. 173). "The poem can scarcely have been composed exactly as it stands, and the persons who are supposed to have redacted it failed to do so successfully." The microscope men can scarcely wish for a more signal triumph; the enemy has simply hauled down his colours and capitulated after a hard fight. The great principle is conceded; the "redactor" after all has been at work as well as "Homer," and the only question is, Within what limits are we to confine his activity? If there was one unskilful interpolator who introduced his work into the *Iliad*, it is clearly possible that there may have been twenty; and all the ingenious argument to

the contrary which Mr. Lang marshals turns against himself.

Let us take another instance in which Mr. Lang trims in a very puzzling way—the episode of Phoenix in the ninth book of the *Iliad*. He says:—

“It is a curious passage, and Phoenix is strangely introduced.....The whole passage is unusual in every way, above all in the abrupt and unepic fashion of introducing Phoenix..... We can offer no theory as to the singularly broken manner of his introduction; it is natural to suspect that something has been lost, or that much interesting matter has been abruptly introduced.”

“Abruptly introduced” is good; it has some likeness to “exclusive dealing.” But for its greater length it hardly seems to differ from the “interpolated” of the plain man. The interesting point is that in the speech of Achilles in the sixteenth book, on which so much turns, Mr. Lang can find but one “implicit” reference to the Embassy, and that reference is to the passage thus “abruptly introduced.” It is true that the reference in question is so “implicit” as to be absolutely invisible to the unaided eye. It is supposed to lie in the words of verses 87–90, where Achilles says to Patroclus that he is to do no more than drive the Trojans from the ships, and then return: “Long not thou apart from me to fight with the war-loving Trojans; thereby wilt thou minish mine honour.” This Mr. Lang holds to be a clear allusion “to the example of Meleager, who, on account of his late relenting, never received the promised atonement at all.” Does Mr. Lang, then, hold that Achilles was so dull as to be unable to perceive that a complete victory in his absence would minish his honour, unless he could recall the story which the “abruptly introduced” Phoenix had told him about Meleager? Is that what our author means by “understanding the heroic temper and the manners of the heroic age”?

Mr. Lang's defence of the originality of the Embassy in the ninth book of the *Iliad* is the most ingenious and skilful piece of controversy in his volume; it is not unlikely that it will convince a good many people. It is impossible to follow it here in detail and point out what, in our opinion, are the various fallacies which pervade it. But we must note one or two points which may be overlooked by waverers. At best, Mr. Lang aims at proving that the words used by Achilles on various occasions are not absolutely inconsistent with the supposition that reparation has been offered to him. Mr. Lang does not even attempt, and for very good reasons, to show that they are such as Achilles would be likely to use under the circumstances. In books xi. and xvi. we are to suppose him, with his nerves still quivering from the passionate outburst of a few hours before, playing a part in which the scene through which he had just passed was a ruling force, and yet never making so much as a single allusion to that scene, except the highly “implicit” reference to the “abruptly introduced” speech of Phoenix. This, surely, should be enough to arouse grave suspicion. And it would have been so easy to make the allusions clear. Take xi. 608, “Now methinks that the sons of the Achæans will stand in prayer about my

knees, for intolerable need comes upon them.” Here Mr. Lang says, “We need only lay stress on the *now*, and there is no inconsistency in Achilles' enjoyment of his triumph.....To ourselves it seems not so much probable as unmistakably obvious” that Achilles intends an insulting reference to the Embassy. The sons of the Achæans have just been standing in prayer about his knees; therefore it is likely that he will say, “Now I think they will stand about my knees.” To us it is precisely the emphasis on the *now* which makes such a supposition absolutely impossible. And it would have been so easy to make it certain. Just one little word, an “again” or a “yet more,” and the question could have never arisen. And there are so many places where this little word could have come in; yet it never appears. Achilles is not in the habit of concealing his thoughts; strange that he should on this one point have abstained from the openness which the case would seem to demand, and should have wrapped himself up in oracular utterances which it requires all the acumen of Mr. Lang to turn to a seeming conformity with his theory. Such are not the ways of Homer as we have learnt him.

We have devoted ourselves chiefly to that part of Mr. Lang's book which deals with the *Iliad*, and especially with Mr. Leaf as the representative of the microscope men, because it is, in the present state of the controversy, the most likely to attract attention; and it occupies, indeed, more than half the volume. We have left ourselves but little space in which to speak of the section which deals with the *Odyssey*, and must content ourselves with saying that here Mr. Lang stands on more defensible ground. We could have wished that he had dealt with the curious confusion which seems to pass from time to time over the description of the fight with the wooers; for it is here, in our opinion, that the analyzers have the best reason for their contention that distinct layers of old material can yet be detected in the structure of the poem. But we have, for reasons other than patriotic, which we may not disclose, far less sympathy with Wilamowitz and Kirchhoff than with Mr. Leaf, and we willingly leave the Germans to Mr. Lang's tender mercies. The “cocksure” school have undoubtedly done much to prejudice their cause by their too frequent and obvious want of literary feeling; and, though the truth will not suffer in the end, it will, by their fault, be the more slowly seen. One thing at all events they might, if they would, learn from Mr. Lang—the way to conduct a controversy which is at the same time courteous and in deadly earnest. Mr. Leaf at least—and we speak on unquestionable authority—will not appeal to the storm-blasts to carry away one word which Mr. Lang has said, as either bitter or unjust.

Studies by a Recluse in Cloister, Town, and Country. By Augustus Jessopp, D.D. (Fisher Unwin.)

WHEN, three or four years ago, we reviewed Dr. Jessopp's volume of essays entitled ‘The Coming of the Friars,’ we expressed our regret that he had not included in it the paper on ‘St. Albans and her Historian,’

which had then recently appeared in the *Quarterly Review*, and of which the authorship was not concealed. We are glad now to find that article occupying the place of honour in the present collection. It is by far the most solid item in it, and was well worthy of republication. Dr. Jessopp has availed himself of the opportunity to make reference to the masterly paper which Dr. Liebermann printed last year in the *Neues Archiv der Gesellschaft für ältere Deutsche Geschichtskunde*, and which dealt a final blow at the arch-impostor the false “Ingulph”; but it is a pity that he has not brought his account of the St. Albans school of historians up to date by the help of Dr. Luard's not less final demolition of “Matthew of Westminster,” contained in the preface to the edition of the ‘Flores Historiarum,’ which he published shortly before his death. We do not of course mean to suggest any close analogy between the two cases. In the one, a forger of the fourteenth century succeeded in making his work pass for ages as a production of the eleventh; in the other, a genuine St. Albans compilation, original for only a quarter of its contents, had come to be regarded as a primary source for a great deal more; and a conjectural “combination” had assigned it to an imaginary author, “Matthew of Westminster.” Dr. Jessopp gives us the provisional results at which Dr. Luard had arrived when he edited Paris, but not the definite judgment forced upon him by the work of editing the ‘Flores’—the so-called “Matthew of Westminster” himself. It is strange also that while Dr. Jessopp mentions Roger of Wendover, whose history in large part runs parallel with that of Paris, he says nothing of Abbot John de Cella, in whom Dr. Luard believed he had found the author of the great St. Albans chronicle which served as a basis for the earlier narratives both of Wendover and Paris.

Still, with whatever reserves on points of criticism, the chapter on St. Albans in the present volume contains a brilliant and living picture of the life of a great monastery in the Middle Ages, and of its school of history and art. We may notice that it is not the fact that “Peter Lombard arose at the end of the twelfth century,” nor is it true to speak of the thirteenth century as “an age when art and culture were to be met with nowhere else outside the walls of a great monastery.” Has Dr. Jessopp forgotten the universities? Our author is so graceful in singing the praises of “our great Oxford School of History” that we have hardly the heart to attack him for his allusions to the studies of that place on pp. 61 and 63. But it is certainly not the case that at Oxford candidates for the highest honours in the final schools think it no shame to read their Plato or their Aristotle in English translations, and in half the time that was needed under the old plan they get a mastery of their Thucydides or Herodotus, devoting themselves to the subject-matter after they have proved at “Moderations” that they have a respectable acquaintance with the language of the authors. Nor, again, is the question, “Who ever heard of a candidate for honours taking Polybius into the schools?” quite so unanswerable as Dr. Jessopp supposes; for instances there are, though rare.

From St. Albans our author passes to Bury St. Edmunds, and to the religious houses by the river Nar in Norfolk. These are lectures, as, indeed, are most of the remaining chapters in the book, and, from their lightness of texture and easy, unrestrained style, disarm criticism. But if there are not a few things in them at which the captious may take offence, there is also much more which, to the general reader, will supply fresh and stimulating information. So, too, it is with the popular sketch of 'The Land and its Owners in Past Times,' the panegyric of the country gentleman called 'L'ancienne Noblesse,' and the gossiping essay on 'Letters and Letter-Writers,' from the ancient Egyptians to the last report of Her Majesty's Postmaster-General. Here is a specimen of Dr. Jessopp in his most familiar—we had almost said, his most frivolous—vein:—

"Centuries before there was a man or a thing called Homer—perhaps while Moses was trotting about in a wig and loin-cloth, and little Aaron was fishing in the Nile with a bit of string and a crooked pin—this letter was written, which all may read, by Panbesa to his correspondent Amenemapt. 'I arrived at the city of Rameses,' says this old-world gentleman, 'and I have found it excellent, for nothing can compare with it in the Theban land.' A very paradise for the vegetarian. Vines and fig trees, and leeks, and onions, and garlic, and nursery gardens—positively nursery gardens. But alack! they drank, these Egyptian people did....and Panbesa did not blush for them; he too smacked his lips—metaphorically—at the wine and the beer and the cider and the sherbet. He actually names them all, and he gives us clearly to understand that the place was 'a pleasant place to live in,' none the less because the drinks were various. And this before Israel had crossed the Jordan, while wolves were prowling among the seven hills where Rome rose in the after time, eight centuries before Solon appeared as a legislator, and a whole millennium before Pericles was born or thought of! Yes, even then this Egyptian gentleman pronounces in a letter his opinion on things in general, and goes out of his way to remark in it that there was a brisk trade in bitter beer imported all the way from Galilee."

We should not be doing justice to Dr. Jessopp's exceedingly varied manner without a quotation like this, which is by no means isolated. The article on 'The Origin and Growth of English Towns,' while still popular, is of a more serious character, and seeks to set out in a plain form the leading features of the rise of the English municipal system. Here Dr. Jessopp is perhaps needlessly at the pains of showing that a "town" is not the same thing with a "township," a fact familiar enough to others besides Lancashire men; and he should not have revived that extremely doubtful institution which he calls the "Tun-moot." Nor, again, is it correct to speak of "the Five Boroughs of the Midland" as probably "united in a league or *hansa*," the English use of the word "*hansa*" having nothing to do with a league. But Dr. Jessopp so earnestly disclaims being regarded as a serious historian that we have real compunction in finding fault with his occasionally inexact statements, his frequent exaggerations (as the thousand sub-tenants spoken of in relation to the one lord of the manor on p. 178), and his proneness to generalize on small foundation. The error is seldom of much moment, and not to be

compared with the positive gain of the wide diffusion which we hope his bright and genial 'Studies'—the essays, be it remembered, of a man of unusually wide reading, wide sympathies, and quick intelligence—will receive. His 'Suggestion for my Betters,' which concludes the book, urges, in fact, the extension of the very system of which he has in his own person set the example: he asks that we should "send forth a body of instructors whose duty it should be to disseminate an intelligent and helpful knowledge of English history among our people." But he is careful to point out what this teaching should not emulate:—

"The random vapouring of itinerant neophytes, dispensing small doses of Ruskin and water here and dilutions of Mr. Addington Symonds there, sometimes offering scraps of Egyptology, and sometimes dogmatizing pertly on art or economics to mystified but ecstatic audiences—all this will die a natural death, and not a day too soon."

But Dr. Jessopp sees, it is plain, that the primary difficulty of such a scheme as he suggests is to find the teachers.

Memorials of St. Edmund's Abbey. Edited by Thomas Arnold. Vols. I. and II. (Eyre & Spottiswoode.)

MR. ARNOLD is fortunate in having put forward his scheme for the publication of the numerous manuscript collections relating to the history of the Abbey of St. Edmund at a time when the value of these hitherto neglected evidences, especially of such as illustrate the history of the eastern counties, has become fully appreciated by students of mediæval history. It is not so very long ago that Dr. Liebermann astonished us by publishing a collection of seventeen unprinted MSS. which, enriched by his scholarship, have proved a mine of information to seekers after historical truths. In our preceding review we have had occasion to mention the learned German's suggestive treatise on East Anglian archives in their relation to the arch-forgery of Croyland Abbey, and these individual efforts of his have been well seconded by some recent work carried out by the Historical Manuscripts Commission and by that indefatigable essayist the modern Domesday scholar. Moreover, the subject-matter of the present edition is of quite exceptional interest, comprising as it does the martyrdom of the pure-souled Anglian king, the mighty works of Carlyle's hero-abbot, and the eventful history of one of the oldest, richest, and most interesting of the monastic bodies in this country during a period of nearly five hundred years.

Perhaps it may be thought that at the outset Mr. Arnold was somewhat too deeply impressed by the purely picturesque aspect of his subject, and that to tread, however circumspectly, in the footsteps of Carlyle can hardly be regarded as the surest road to the goal of modern historical research. This passing impression is certainly effaced by a further instalment of the work, in which the editor's design—a comprehensive survey of the whole of the manuscript materials available for a history of St. Edmund's Abbey—is now fairly unfolded. Of this design, with one exception, we can scarcely speak with anything but the warmest praise, whilst the execution of it

is in many respects equally commendable. The treatment of the MSS. is far above the average of the attention usually bestowed upon this detail by editors of the Rolls Series, and may for the present be regarded as fairly exhaustive. At the same time it will be evident that the political and literary side of the subject has offered greater attractions to Mr. Arnold than the somewhat drier, but even more important constitutional problems which are suggested by the local history of the land question and of certain legal antiquities which may be studied with particular advantage from the muniments of the abbey. It is true that in the third volume of the work we are promised a text of several monastic registers which should form a valuable addition to the materials which already exist for a history of the monastic economy. Mr. Arnold does not, apparently, intend to include in the scheme of this edition any cartulary or other evidence of the territorial position of the abbey. Perhaps the time for such a departure from the beaten track of historical memorials has not yet arrived, but at least some concise information on these subjects would be a welcome addition to that portion of the introduction which deals with the history of the great spiritual barony, since the monastic annals appear, so far as they have been given to us, to be singularly reticent on such questions as lands, franchises, knights' fees, and taxation. We all know, for instance, that the abbey exercised a remarkable palatine jurisdiction over several hundreds of Norfolk, and that it was associated with other baronial franchises in a still more curious system of castle-guard, analogous to that which was maintained almost down to modern times on the northern and western borders. We should certainly like to obtain more information on these points than can be gleaned from the chronicle of Jocelin de Brakelonde. A muster-roll of the knights of the abbey and a table of the contributions of the inmates to imperial taxation would form an invaluable appendix to the final instalment of this edition. We venture to hazard these suggestions without the smallest desire to complain of the exclusion of materials which may not have been deemed eligible for the scope of this edition. The very liberality and comprehensiveness, however, of the scheme in other respects appear to offer an opening for such a practical enlargement, and as ample materials exist for carrying it into effect, perhaps Mr. Arnold will give the matter further consideration.

Apart from his occasional participation in the modern tendency to treat the fundamental rule of the Rolls Series in respect of foot-notes as a dead letter, the editor of these very interesting volumes has done his work conscientiously and well. The dissertations on the MSS. are excellent things of their kind, and the glossarial notes to the metrical life of St. Edmund show that Mr. Arnold has gone to the best sources of information for a difficult subject. But what appears to us as a noticeable feature of the work is the atmosphere of what we would venture to describe as an old-fashioned scholarship which seems to pervade the whole—a scholarship which is sometimes out of touch with the methods of modern research, but which seems

to be in perfect harmony with the best traditions of the *Rolls Series*.

Cinderella. By Marian Roalfe Cox. (Nutt.)

"AT D. ***** I looked into the books in the lady's closet, and in contempt showed them to Mr. T.: 'Prince Titi,' 'Bibl. des Fées,' and other books. She was offended, and shut up, as I heard afterwards, her apartment."

Thus wrote Dr. Johnson in 1775, in his notes during a visit to France, and thus did he despise the stories which are now so eagerly sought for and collected. It is, however, not only the attitude of learned men towards "fairy tales" that has altered: a change has occurred in the method of taking them down. A hundred and odd years ago women not only read them as literature, but wrote them and embellished them with everything in the way of ornament that a lavish and luxurious fancy could suggest. A beautiful princess's bed was not a suitable resting-place for her if its curtains were not made of butterflies' wings stitched together; her chariot was of ebony, drawn by white pigeons, or of ivory, drawn by young ravens, and her dress white satin embroidered all over with gold, beset with pink diamonds, and with more than a thousand yards of ribbon about it. Nowadays not only are the curtains of butterflies' wings torn down, but the beds themselves disappear, and the beautiful princess has to lie among the ashes, or in a hole beneath the stairs; her dress is the skin of some beast; and if she travel, it is on the back of a bull which serves her a light repast from the storehouse of its ear. Such incidents would have horrified the great ladies of the seventeenth and eighteenth centuries, but in these days the more barbaric details there are in a story the better the reader is pleased, for as a rule he is seeking for archaic shapes, if not for evidence that will help him to establish the theory that India was the country of the story's birth, and India the only country in the world that possessed invention.

To the student Miss Cox's book will be most valuable, for with infinite pains and learning she has gathered together "three hundred and forty-five variants of *Cinderella*, *Catskin*, and *Cap o' Rushes*, abstracted and tabulated, with a discussion of mediæval analogues." So much, however, has been abstracted (in another sense of the word) that the stories are skeletons, and skeletons only. If a man with a passion for water-colour drawings of woodland scenery received instead of these a present of diagrams of the growth of various kinds of trees and the radiation of their branches, he would feel much as the faithful lover of fairy tales feels when the dry bones of these pages meet his eye; but the book is a marvel of industry, patience, and research. Nothing is forgotten in it. Not only is there a list of all the books in which *Cinderella* variants are to be found, but there is even one of many of those in which they are not. Sometimes these stories have a hero, sometimes a heroine (we almost wish other designations could be used); sometimes there is even a *fiancée*. There is, too, a *Cinderella* who is not ill-treated, but prefers "Hearth Abode," and does not want to go to balls.

We wish folk-lorists would combine to choose a good name for the male *Cinderella*. In Norwegian dictionaries *Askeladd* is translated "Boots." "Boots" to the English reader is below the dignity of the situation; "the hero" is above it, especially if the hero lies among the ashes by preference. *Cinderlad* is only one remove from the dust-man. Miss Cox sometimes uses *Cinderboy*, which is no better, and she has *Cendrillot*, which, if generally adopted, would be an improvement; or we might say *Cinderellus*.

Aslaug, daughter of Siegfried and Brunhild, is a *Cinderella* too. It is curious to compare an incident in her early history with one of the latest incidents in that of St. Cuthbert. Heimir carried her off from her enemies when she was three years old, concealed in his harp. "He gave the child a narcotic leek (*vimlaukr*) to eat whose property was such that any one partaking of it could long subsist without other food." During St. Cuthbert's last illness a violent storm arose which continued five days, and no one could cross the sea from Lindisfarne, where the saint was lying alone, ill and dying. When at length the monks went to him (we quote from Raine's 'St. Cuthbert')

"Herefrid enquired how he had survived for five days and five nights without food; and to this question the saint replied, by drawing from beneath the coverlid of his couch five onions, with which he had moistened his parched lips when need required, and beyond which he had enjoyed no other nourishment whatever; but of these Herefrid remarked, that only one had been touched and that more than half of it remained."

Island Nights' Entertainments. By Robert Louis Stevenson. (Cassell & Co.)

We are told on the authority of Mr. Frederic Harrison in this month's *Forum* that Mr. Louis Stevenson, in company with Mr. Meredith, Mr. Howells, and Mr. James, "looks on life from a private box. We see their kid gloves and their opera-glasses, and we know that nothing could ever take them on to the stage." It would appear from the context that the grievance expressed by this surprising simile is not so much that Fielding and Scott and other forerunners of these degenerate novelists were any more likely themselves to play a part in the stories they told, but that the world they described was more "breezy, boisterous, disorderly, picturesque, and jolly." The juxtaposition of examples is, perhaps, rather unfortunate, for it would appear to most people that few statements that could be predicated of the American novelists would apply to the two Englishmen, and *vice versa*. However, while one may not be prepared to admit the inference to be deduced from Mr. Meredith's kid gloves, the immediate business is Mr. Stevenson. Although, of course, Mr. Frederic Harrison could not have known of this last book of Mr. Stevenson's when he wrote his article, it is difficult to conceive on what principle the author of 'Kidnapped' and 'Treasure Island,' of 'The Master of Ballantrae' and 'The Black Arrow,' could have been coupled with a semi-French analyst like Mr. Henry James or a devotee of the commonplace like Mr. Howells. If there is one thing remarkable about these novels—which, except

'The Black Arrow,' are by no means the least considerable of the author's works—it is the love of exciting incident displayed in them coupled with an absence of morbid introspection and an air of almost rollicking enjoyment in the story, equalled only by Dumas in France and Dickens at his best in England. Not even in his most psychological stories, to use a convenient cant phrase, like 'Dr. Jekyll and Mr. Hyde' or 'Markheim,' is there anything seen of the cold, impassive investigator suggested in Mr. Harrison's simile, who probes the sensations and catalogues the results, as French writers like M. Bourget do, and as in a less degree does Mr. Henry James.

The 'Island Nights' Entertainments' contains three stories: 'The Beach of Falesá,' 'The Bottle Imp,' and 'The Isle of Voices.' In all the scene is laid in the South Sea islands. The first, which is the longest, has nothing improbable on the face of it, but the other two justify the suggestion in the title of similarity to the 'Arabian Nights' Entertainments' by the unexplained element of magic which forms an integral part of them. Their general effect is to give a wonderfully vivid sketch of the life out there. Mr. Stevenson brings before his readers—without undue insistence on detail, but by those little touches which by their insignificance almost seem unintentional—the natives, who, with all their primitive shrewdness, cannot conceal their savage simplicity under the veneer of a superficial civilization; the white traders who rely for profits on cheating the natives, and can generally bluff it in cases of difficulty by flaunting their English nationality; and lastly, the missionary, who comes in as a *deus ex machina* to settle hard cases and readjust differences. In the first story we can see that Mr. Stevenson has by no means lost his cunning in his fashioning of a villain. Now there is probably no other writer in fiction who can turn out so thoroughly-paced a villain as Mr. Stevenson, if he be so minded. The great point about his villains is the epic simplicity of their scoundrelism; there is no sickly sentimentality about them, no swerving for a moment from the broad road of crime, and at no time do they show their greatness more than when their villainies are discovered, for even then they are not sorry, but boldly accept their detection as part of the game in which they glory. Of them it can certainly be said that they follow out Browning's advice:—

Stake your counter as boldly every whit,
Venture as warily, use the same skill,
Do your best whether winning or losing it,
If you choose to play!—is my principle.
Let a man contend to the uttermost
For his life's set prize, be it what it will.

And the sin I impute to each frustrate ghost
Is the unlit lamp and the ungrit loin,
Though the end in sight was a vice, I say.

It is true that in the ordinary detective story of the literary hack unashamed villains capable of every crime abound, but it is not the same thing to attribute an ill-assorted variety of vice to a puppet, and to create a consummate villain who really lives through a book. Case, the villainous trader in this story, who plays on the credulity of the natives by means of æolian harps and luminous paint, and rids himself of his rivals by the simple method of getting them tabooed, is not quite so grand and glorious an impersonation of

rascality as the Master of Ballantrae, but as a short sketch is not an unworthy successor. The portrait given of him by his victim at their first meeting will give a good idea of the man:—

"He was yellow and smallish, had a hawk's nose to his face, pale eyes, and his beard trimmed with scissors. No man knew his country, beyond he was of English speech; and it was clear he came of a good family and was splendidly educated. He was accomplished too; played the accordion first-rate, and gave him a piece of string or a cork or a pack of cards, and he would show you tricks equal to any professional. He could speak, when he chose, fit for a drawing-room; and when he chose he could blaspheme worse than a Yankee boatswain, and talk smart to sicken a Kanaka. The way he thought would pay best at the moment, that was Case's way, and it always seemed to come natural and like as if he was born to it. He had the courage of a lion and the cunning of a rat; and if he's not in hell to-day, there's no such place."

The hero's native wife Uma is a charming impersonation. She reminds one rather, by her character and by the manner of her mock-marriage, of some of Pierre Loti's temporary wives in different parts of the globe. She has the same trusting simplicity and dog-like devotion to her lord as the heroine of 'Le Roman d'un Spahi,' and a comparison between the two is interesting as it shows how much the same effect can be produced without insistence on the physiological details upon which the Frenchman dwells. There is a delightful scene where Uma, discovering that her husband's troubles were due to her, offers to leave him, while he, with a surly disregard of sentiment, finds that he cannot do without her. One half suspects that in a similar case the Frenchman would have sentimentalized much and let her go.

'The Bottle Imp' is an adaptation of an old tale to savage surroundings very skillfully accomplished. Mr. Stevenson says that he took the "root idea" from a drama of the redoubtable O. Smith. The story is about a charm which assures to its possessor the fulfilment of every wish together with his eventual damnation, and it has the further peculiarity that the possessor can only get rid of it by selling it for a less sum than that for which he purchased it. The idea is older even than the time of O. Smith, and is found in one of the German storytellers of the beginning of the present century—Tieck, we believe, but are not certain. In the German story the end is even more effective than in Mr. Stevenson's version, for the charm eventually comes into the possession of a giant who has already sold himself to the devil, and who is left chuckling at the thought that he has scored a point off his master. Still Mr. Stevenson tells his tale very well, and manages to mingle the weird element of magic with the realism of every-day Hawaiian life in a masterly fashion. The competition in self-sacrifice between the husband and the wife is not a very new idea, but is none the worse for that, and has a new charm added to it by the author's treatment.

The last story, 'The Isle of Voices,' is, compared with the others, the least effective. It contains all the elements of an old-fashioned 'Arabian Nights' story: the

genius who at will can increase his size so that he can walk in the depths of the sea, the magic ring, the power of becoming invisible, and the magic carpet that carries its occupants through the air. It is all very interesting, but the magic is a little out of place with the very modern realism of the rest of the story. In 'The Bottle Imp' the supernatural element is not insisted on to such an extent as to obtrude the improbability on the reader's mind, but at the end of 'The Isle of Voices' one is rather inclined to agree with the delightful missionary's view:—

"And the missionary was very sharp on him for taking the second wife in the low island; but for all the rest he vowed he could make neither head nor tail of it. 'However,' says he, 'if you think this money of your father's ill-gotten, my advice to you would be, give some of it to the lepers and some to the missionary fund. And as for this extraordinary rigmarole, you cannot do better than keep it to yourselves.'"

However, it seems ungracious to complain when the story gives us the opportunity of making the acquaintance of the lazy, good-for-nothing Keola, whose summit of ambition is to acquire an accordion, and who considers food to be "extraordinarily rich and plenty" which consists of "biscuits and salt beef every day, and peasoup and puddings made of flour and suet twice a week."

The book is well illustrated by Messrs. Gordon Browne and W. Hatherell, the sketches of the latter in the *blottesque* style being especially good.

England unter den Tudors: König Heinrich VII. Von Dr. Wilhelm Busch. (Stuttgart, J. G. Cotta'schen Buchhandlung Nachfolger.)

PROF. BUSCH has already done excellent work in connexion with Tudor history, but he is scarcely known yet to the British public, for his masterly essays on Wolsey's policy can only be read in German. These, however, appear to have led him on to the conception of a much larger work. He has made himself familiar with the spirit of Tudor policy, and has been led into a deeper study of that wonderful statecraft which not only secured upon the English throne the most despotic race of kings that ever sat there, but made its power felt all over Europe as a thing continually to be reckoned with. He is not, like some critics of recent times, inclined to depreciate either the wisdom or the power of those sovereigns. To him their absolutism and their European influence are facts too strong to be denied, and he wisely sets himself to account for them. He sees that the whole secret of Tudor predominance, and with it the essential truth about the English Reformation, are to be gathered only from an elaborate study of the period from beginning to end. And this he proposes to set forth in a sequence of six volumes, of which the present is the first.

Of course, we can but speak of what is actually before us; but if the high standard of excellence shown in the present volume is maintained, the work ought to possess serious claims upon the attention of Englishmen. There could not be found in the whole course of our history a more difficult reign to test the powers of

an historian than that of Henry VII.; for, though much new light has been shed upon it by the Rolls publications, there remains still a good deal of mystery, even about such well-worn subjects as the commotions stirred by Simnel and Warbeck, not to speak of the less-known adventures of Edmund De la Pole, Earl of Suffolk. Mystery, indeed, has its compensation sometimes as regards the interest of a narrative; but it never can be satisfactory from a purely historical point of view. And the want of fulness of detail regarding so many of the political events of this reign is not compensated by any abundance of private letters—such as we have not only in a later, but also in an earlier period—to illustrate the social and domestic life of the time. There are, however, other subjects which have been as yet very insufficiently worked out by any English writer; and it is a high honour to Dr. Busch to have been the first to make anything like a complete survey of Henry VII.'s policy, not only as regards treaties, alliances, and wars, but also as regards trade and commerce, voyages of discovery, industrial legislation, and fiscal and juridical reforms.

In truth, Henry VII., whose reign is commonly looked upon as dull, has a good many points about him which as yet have been hardly acknowledged. It is from him that modern history ought in England to date its commencement. Feudalism received its death-blow at the battle of Bosworth; and the "new monarchy," which Mr. Green brings in with Edward IV., takes its rise, according to Prof. Busch, with Henry. At all events, it was a monarchy that set to work on totally different principles from those of past times—a monarchy that did not rely on war and conquest and a host of armed retainers to make good a disputed title, but levied taxes, promoted commerce, and kept careful watch against treason, bringing the leaders, when the crisis came, to condign punishment, and making their ignorant followers pay heavily for their disloyalty in coin, thus filling the royal treasury with fines as well as taxes, and giving the sovereign, in the end, a command of the national purse-strings which made the throne almost as strong as in later days the House of Commons has become from a precisely similar cause.

No English sovereign before Henry had honestly promoted commerce; it was he who really laid the foundation for England's commercial greatness; for though that, no doubt, is due immediately to private enterprise, private enterprise could have taken no firm root in the land—could never, that is to say, have made steady and secure progress—without a government in avowed sympathy, and anxious to satisfy its requirements. Henry was the first king in full touch with the commercial spirit—the first king who really was not ashamed at having to do with it. He was, indeed, a speculator himself, for he equipped vessels at his own cost for Cabot's voyages; and though his venture in this matter was hardly justified by the result, it afforded one evidence out of many of his desire to foster trade. His commercial treaties were generally hard bargains driven with foreign states for the benefit of his own subjects; and wherever he had once gained a slight advantage in

these matters, whether with France, Spain, Burgundy, or Venice, he invariably held to it in spite of every remonstrance, extorting for his own people privileges denied to others. His hardest struggle was to break down the monopoly of the Baltic trade maintained by the Hanseatic League, and in this he was unsuccessful. But to remove the unfair advantages which the Hansemerchants in London had over his own subjects at the time of the stoppage of trade with the Netherlands, when the attack was made upon their hall called the Steelyard, he exacted from them a sum of 20,000*l.* as security that they would not carry on a traffic with Burgundy from which Englishmen were debarred.

This account of Henry's commercial policy is not, indeed, the most striking part of Dr. Busch's volume, but it is the part of the story most neglected by English writers, and its connexion with the political history is very distinct. The interdict of trade with the Netherlands, for example, was a counter-move on Henry's part to the support of Warbeck by the Archduke, and it led to new commercial treaties more advantageous to England than before. Later in his reign, when Edmund De la Pole, Earl of Suffolk, had escaped abroad, and with the encouragement of Maximilian was seeking to revive the pretensions of the house of York, Henry completely reversed his old policy towards the Hanse and got an Act of Parliament in their favour. Nothing could well have been more significant of the relative importance of a mere pretender like Warbeck and a genuine branch of the White Rose like Suffolk.

The volume consists of seven chapters, of the nature of essays or dissertations rather than consecutive narrative; but they contain, nevertheless, a very complete account of the reign in all its aspects; and at the end are three appendices, the first devoted to notes and observations on the text, while the second contains an excellent analysis of sources, and the third a catalogue of books bearing on the subject cited by the author in the course of the work. We have not left ourselves space to deal even with the political history contained in the volume; but the reader may be assured that in this too, just as in the commercial chapters, he will find much for which he will seek in vain in the works of our native historians—especially in the criticisms of Henry's foreign policy, which are altogether original. But much of the positive information is new as well, and is fully vouched for by references to sources hitherto unused.

NEW NOVELS.

Oriole's Daughter. By Jessie Fothergill. 3 vols. (Heinemann.)

THE cosmopolitan artistic society that frequents the chief cities of Italy has often supplied materials to English and American novelists of recent years, '*Oriole's Daughter*,' from the pen of the lamented Miss Jessie Fothergill, furnishing the latest and not the least successful example. It is not one of Miss Fothergill's best novels, for it lacks movement, the progress of the plot is unduly retarded by the length of the dialogue, and the personage who is obviously

intended above all others to win his sympathy—that of Signor Oriole—fails to convince or attract the reader. Again, it is impossible to accept either the heroine or Hans Riemann in any other light than that of an English girl and an Englishman disguised under foreign names. The story is painful, and, less discreetly handled, might have been positively repulsive. Still Miss Fothergill's delicacy of touch enables her to surmount these difficulties. The *dénouement* is somewhat tame, but it does more than satisfy poetic justice: it is thoroughly natural. In fine, '*Oriole's Daughter*' is a book which, though not without weaknesses and improbabilities, will on the whole maintain the author's reputation for refined portraiture and sound workmanship.

The Harlequin Opal. By Fergus Hume. 3 vols. (Allen & Co.)

A SOMEWHAT lengthy romance is '*The Harlequin Opal*,' containing much and varied material. Love, war, and the vicissitudes of the marvellous gem known as the Harlequin Opal are the theme. The action takes place in a republic in Central America, and the real story opens with a plot of rebellion hatching against the reigning powers. Four school friends, who have in early youth bound themselves to meet in London on a certain date, agree to set forth to the scene of the disturbance in a steam yacht belonging to one of the party. A career of adventure follows, which we need not describe. They have much to contend with in the way of political intrigue, skirmishes, hairbreadth escapes, illness, and perilous episodes of all sorts and kinds. In all this the four companions play their parts according to the various temperaments assigned to each by their author. Two are in love with a couple of Spanish "*Donas*," whom they eventually marry, not without a hard fight with parents and guardians and Indians. Spanish terms of endearment—*querida* and *querido*—are very rife during the courtship of the young people. The gigantic opal—regarded by the Indians with superstitious reverence—as in duty bound, plays a great part in the story. Finally it gets lost in the bed of a torrent; one of the friends (war correspondent to the *Morning Planet*) also perishes in action. Success attends the rest of the party, and the romance closes in an atmosphere of good will and the happy-ever-after style.

One Virtue. By Charles T. C. James. 2 vols. (Black.)

THE main idea of Mr. James's story is by no means new, and his plot could not be worked out without liberal indulgence in coincidences. Still, in the main, '*One Virtue*' leaves a more favourable impression than the opening chapters lead one to expect. The author possesses a sense of humour, writes dialogue smartly if not always naturally, and has drawn some of his characters with skill, notably the heroine's father—an old country vicar, possessed of a deep affection for his only child and an unfortunate passion for dabbling in speculation—and the villain, who is at the same time the hero of the novel. As a villain he is quite above reproach, and, without any attempt to conceal his villainy, commands

the sympathy of the reader; while as a hero he makes a very fine and dramatic end. For the heroine, who is of the Niobe type, it is difficult to profess enthusiasm in spite of her cruel disillusionment, but most of the minor characters are redeemed from insignificance by the author's incisive treatment.

A Polish Conspiracy; or, a Wandering Star. By F. Du Tertre ("*Denzil Vane*"). (Samson Low & Co.)

'*A POLISH CONSPIRACY*' is a little thin, so far as the first description on the title-page is concerned. It is true that the reader meets with a couple of conspirators, one of whom perpetrates a "political crime"; but beyond this the story has scarcely anything to do with the secret machinations of Polish exiles. The rest of it deals with the young wife of a Hungarian diplomatist in Paris and London, with her famous sapphire star and its substitute in paste—with the unwelcome attentions of a Russian prince and his mysterious removal on the eve of a duel with her husband. The adventures of the faithful Etelka Sérézny are moving enough. They transform her in the course of a few weeks from a timid and shrinking girl into a grave and high-minded woman; and they are told with grace and simple pathos. Etelka guards her jewels with a "*Brahma lock*," but she is a very good Christian, and, as a rule, she speaks very good English.

La Rôtisserie de la Reine Pédauque. Par Anatole France. (Paris, Calmann Lévy.) M. ANATOLE FRANCE is fond of trying in his books to revive a period. In his story of a cook-shop and of those who meet there he brings us into the eighteenth century world of scamps and necromancers. Only one of his characters is drawn with power as well as care, for his carefully got-up old fool of fortune, who studies the black arts, is a failure. A broken-down priest—scholar, theologian, drunkard, thief, and reprobate—will live. He alone takes rank with those who tread the scene in '*Gil Blas*' and in the '*Memoirs*' of Casanova. It is difficult to make magic and the occult sciences interesting in these days, and, in spite of the brilliancy of the blasphemous priest's talk, the book as a whole may be found dull. It is emphatically not "intended for the young."

Madame Corentine. Par René Bazin. (Paris, Calmann Lévy.)

M. RENÉ BAZIN is a writer who, unfortunately, produces little; but we have greatly praised in the past one or two novels from his pen, and his present one is worthy of its predecessors. It tells with much pathos the story of a separation, in which the daughter is left with the wife, but subject to the direction that she shall be allowed to visit the husband, her father, for a short time each year. The separation has been brought about by the husband's mother, and ultimately the grandchild reunites her father and her mother.

RECENT VERSE.

Potiphar's Wife, and other Poems. By Sir Edwin Arnold. (Longmans & Co.)
Wanderers. The Poems of William Winter. (Macmillan & Co.)
Poems. By Charles Mackenzie. (Gardner.)
Love in a Mist. (Oxford, Blackwell.)
Some Verses. By the Author of 'Love's Memorial.' (Rugby, Over.)
By Fits and Starts. By John Morris-Moore. (Ward & Downey.)
Ave: an Ode for the Shelley Centenary. By Charles G. D. Roberts. (Toronto, Williamson Book Company.)

SIR EDWIN ARNOLD bases his tale, 'Potiphar's Wife,' on the versions of the Koran and the poet Jami, and he presents a long and luscious scene of struggle after the Venus and Adonis type, in which Joseph, overcome by the sensuality the woman's passion has aroused, drops the feeling of honour which at first forbids him to be false to Potiphar's trust in him, but is suddenly safeguarded by a panic with which a superstitious action of the woman's to protect herself from the espial of her House-Goddess Pasht overwhelms him as there rushes to his mind the terror of the unblinded

— dread Jehovah, watching everywhere,
 and His lightnings to strike the guilty. In a fit of wild cowardice he darts forth, and all the end of the tale is that

— 'scaped he stands under the mindful stars.

Where is the gain of exchanging the Biblical Joseph, strong in manly good faith and unhesitating in his simple rejection of a degrading temptation, for this unstable Joseph, who has not the moral strength for either innocence or guilt? The tale seems told for the sake of a gorgeously sensuous descriptiveness of which it admits. But the descriptiveness is not worth while: where it is about luxurious gardens and chambers and columns and sculptures, and beds of ebony and pearl, and alcoves pictured all round with love-tales, it is too much of a catalogue, and fails to call up visions in the reader's mind; where it is about seduction and amorous frenzy its voluptuousness is so obviously by design, so *soigné*, that its flare is as manifestly unscorching as the imitation fire in a stage grate, and, in spite of poetic wording, the whole detail of the erotic demonstration is, because it has neither the passion nor the *naïveté* which could make it poetry, mere witness-box explicitness. Turning to the "Other Poems," the reader will find refreshment. 'To a Pair of Egyptian Slippers'—

Tiny slippers of gold and green,
 Tied with a mouldering golden cord;
 slippers worn

When Caesar Augustus was Egypt's lord,
 "so long ago" (the chronology is Sir Edwin Arnold's own) as

Twenty-one centuries, less or more—
 is very pretty trifling. The "Japanese Poems" are pleasant trifles too. Among them one, of greater length than the others, is conspicuous, 'The "No" Dance.' The "No" is an entertainment of

— songs and dances of our old Japan:
 the poem describes and encloses the verses of the little drama of fisher-lad and fairy, performed in song and dance. It is a graceful and musical poem—the best in the book—and its attractiveness is increased by re-readings.

Mr. William Winter, the well-known American dramatic critic, has collected his fugitive verses into a pleasant and pretty volume—verses, he tells us, which "have drifted into life: they came, they were not compelled; and therefore, and because their existence seems frail and their fate dubious, I have called them 'Wanderers.'.....I have thought that they express representative moods of feeling and representative phases of experience, and that their style is distinctive.....If this estimate of them is wrong, oblivion will soon set it right.

This is a manly statement, a modest claim, and claim and statement may, perhaps, seem to be borne out by so agreeable a piece of writing as this "Souvenir":—

Ah, Lily, when my head lies low,
 In yonder quiet woodland dell,—
 Where the wild-flowers will sweetly blow,
 Above the eyes that loved them well,—
 How soon thy sorrow would depart,
 If word of mine could soothe thy heart!
 Somewhere, some day, we meet again!
 Think this—and be this thought relief!
 In life I have not brought thee pain;
 In death I must not bring thee grief.
 Strew with the flowers of hope my pall,
 And gently mourn, or not at all!

Yet place these agreeable verses by the side of a lyric of Miss Rossetti's—"When I am dead, my dearest"—and how ineffectual, how unnecessary, will they appear! Nearly half Mr. Winter's volume is made up of commemorative verses, which are, of course, merely the personal journalism of poetry. The rest is, in the main, the sort of verse that a man of feeling and taste finds it not very difficult to write if he gives his mind to the recreation of writing elegantly. There are the usual vague fancies about violets, roses, dead leaves, "murm'ring surges," shuddering deeps—the ordinary stock-in-trade of the conventional rhymist. Sometimes, not unfrequently, Mr. Winter is really felicitous for a moment, as in this opening, for instance:—

The violets that you gave are dead—
 They could not bear the loss of you.

But turn the page and you will find that the poem which began so well has fallen off into the ugly commonplace of "errant passion's wasted woes" and the like. The volume, taken as a whole, affects one with a tedious sense of sameness. Page follows page of verse that only varies within the limits of a superficial prettiness.

To turn from Mr. Winter to Mr. Mackenzie is to drop from what is often respectably commonplace to what is amazingly, frantically commonplace, after this fashion:—

Tumult as of passions bursting
 Into wild and airy flight;
 Rushing madly onward, thirsting
 For the draught of Death's delight;
 See! the tempest-clouds are shaping
 Giant armies, lin'd and arm'd!
 And the ocean, heaven alping,
 Ranges warrior waves alarm'd!

To a gentleman dowered with this gift of facile futility it might surely have been easy to write a larger volume than the very modest one within which he has mercifully confined his muse. We scarcely know whether to hope or fear that Mr. Mackenzie is very young. If he is very young, the years will no doubt chasten his utterance; they will never make him a poet.

'Love in a Mist' is a quaint little square paper-covered book of a hundred pages, with a separate piece, as a rule, on every page. The title is very apt, and indicates just the sort of sentiment, and just the atmosphere, which we find throughout. The anonymous writer has something to say; he has realized acutely many of the shifting moods of what is essentially modern love; he has the lyrical note, a delicate touch on words. How full of poetic suggestion is such a piece as this, for instance!—

To-day he loves me!—Time, stand still!
 Hasten not, sun, behind the hill!
 To-day he loves me: no to-morrow
 Can touch this one to-day with sorrow.

As a crystal well o'respills
 With sweet water from the hills,
 So my heart o'erbrims with blisses,
 Of looks, of love-words, and of kisses.

And through many a day of drought
 Love shall come to draw thereout,
 Singing low—through this to-day
 Be then a year-old yesterday—
 "To-day he loves me!" ("Tis Love's way.)

Here is another lyric of another sort, 'An Autumn Song,' which shows much the same power of expressing a definite and striking thought poetically:—

Lay by, sweet woodlands, your array
 Of gold and green!
 How should ye wear it in the day
 When Spring, your Queen,
 Is chased away
 By rebels from her bright demesne?

Farewell, delight of lustrous leaves
 And shining flowers!
 Many an unseen hand unweaves
 The royal bowers,
 Earth's self receives
 Sullenly the usurping powers.

The poems are of very varying merit, but the best of them are quite good, and the writer has a note of his own.

It certainly cannot be said that the other anonymous writer on our list has a note of his own. The little pamphlet of twenty-one pages, modestly labelled 'Some Verses,' is, we should say, the work of a very young man, with considerable poetic capacity, who has not yet learnt to say what he has to say in a manner frankly his own. He has evidently studied French models, and he has learnt something worth learning from his studies. But some of the poems in the book are no more than transpositions of particular pieces by Verlaine, Rimbaud, Mallarmé. Almost every piece is, in its way, an experiment; and there is always hope for a young writer who makes experiments. Here is an oddly constructed sonnet, called 'Reminiscence,' which has a genuinely poetic touch:—

Alone we walked along the ruffled sand
 One evening after sunset while the glow
 Of green and orange lingered in the sky:
 The sea far out at ebb grew dusky
 Fainter, a long thin line of misty snow.
 A languid murmur only: why your hand
 Fell into mine, I think we shall not know.

Was it the sweetness of the place that made
 You fear the passing of the pleasant hour,
 And pray for help as though it were for me
 To stay for us that twilight by the sea?
 Ah could we see again those heavens in flower!
 Yet in my soul these memories will not fade,
 Not though your face has lost its former power.

Mr. John Morris-Moore thus accounts on the title-page for the name of his 'By Fits and Starts,'

"By fits and starts," the Muse my fancy wrote:
 "By fits and starts," these poems I wrote;
 And if I now collect their scatter'd parts,
 'Tis only to be read "by fits and starts";

and his 'L'Envoi'—which begins the book—tells us

Reader, this book, if thou peruse,
 A motley crowd of thoughts thou'lt find,
 Which, by the assistance of the Muse,
 Are to papyrus here consign'd.

Thou'lt deem it modest, if not right,
 To say the Muses did assist—
 Forbear to smile! 'Tis man's delight
 To think his aim attain'd, when miss'd!

A book so modestly introduced should meet with no disdainful treatment. But there is little in it to call for the opinions of critics. The contents are chiefly blithe addresses to friends, and what are known as "occasional poems": some of them will bring to the general reader pleasant reminiscences of Italy. Three appendices, one of them Italian, another French, another Latin, show Mr. Morris-Moore's control of more languages than only his native English. His Italian play 'Il Falcone'—dramatized (before Tennyson's dramatization) from Boccaccio's well-known tale—of which he gives one scene, had the triumph of successful representation in Rome.

'Ave' is an ode for the centenary of the birth of Shelley, written in thirty-one stanzas of ten lines each, spread out (by a most awkward arrangement of fifteen lines per page) into a thin book of twenty-seven pages, printed on one side only. The first nine stanzas are about a Canadian river of the name of Tantramar—"river of hubbub, raucous Tantramar," as it is somewhat unkindly characterized; this raucous river being in some curious way supposed to present an image of Shelley. There are some good epithets in the poem, and occasionally a fine line; but it is far too long, too fluent, too rhetorical, too much what it professes to be—a centennial ode. Centennial odes, though dear to the American imagination, are a dangerous and unprofitable form of poetical exercise. Mr. Roberts has before now done some charming and really individual work; indeed, after Mr. Bliss Carman he is the most poetical writer of verse that Canada has produced. But let him

describe his rivers, which he can do admirably, and not attempt to find in Tantram a symbol of Shelley.

OUR LIBRARY TABLE.

Under the *Evening Lamp* (Gay & Bird), Mr. R. H. Stoddard's new volume, is a series of brief outlines rather than studies of the lives of some great and other smaller men. The writing is thoughtful, and to some extent sympathetic. There is no reason why the little work should not fill some sort of place, more usefully, perhaps, in America than here, where distinguished biographers and essayists have already, as it were, identified themselves with several of the subjects. Mr. Stoddard's treatment is neither impertinent nor superfluous, however, for he shows a good deal of quiet comprehension of the ground, touched here and there with something like individual insight. He has as well the necessary lenience for the errors and vagaries of the poetic and pseudo-poetic temperaments; where Coleridge is concerned this quality of mercy is more strained. All the papers are on poets and versifiers, born for the most part towards the end of last century or the beginning of this. A fair amount of literary skill and judgment, and a genuine appreciation of genius and talent wherever manifested, go some way to make up for lack of originality and keen intellectual discernment. The importance of sundry Americanisms in spelling and diction should not be overrated where the general outlook is discriminating and human. The first chapters are allotted to Burns and some of his less-known contemporaries, male and female; they are not the least interesting. Where forbearance and pity for "defects of blood and taints of will" are needed Mr. Stoddard gives them ungrudgingly, yet without false sentiment. When he tries to grasp the strange figure of Blake, that elusive and fascinating personality, he succeeds better than might be expected. The criticism of a nature unique as his, simple and yet mystical, is pleasant if not very luminous reading. The chapter on Hartley Coleridge is shortest of all, and contains, so far as we know, nothing not to be found elsewhere. What there is is not unacceptable, as it is handled with an appearance of understanding. The name of George Darley generally calls forth a biographer's gentlest touches. Mr. Stoddard is no exception; he has carefully gathered together all that is known of this "unrecognized poet," except the little contained in a few private letters. The remarks on Bloomfield, as man and poet, seem cold and incisive, but to the purpose. There are some good points elsewhere, and Mr. Stoddard's manner is unaffected and agreeable, if not striking or expressive.

MR. HORATIO BROWN is decidedly improving with experience. His style is still slipshod, but his knowledge is growing and his judgment is refining, and we have little but praise for his *Venice: an Historical Sketch of the Republic* (Percival & Co.), with which he has followed up his interesting monograph on the Venetian printing press. It is a clever and accurate narrative, which if tourists would read they would enjoy their visits to Venice much more intelligently than they at present do. In the latter part of the volume things are a little huddled up. Morosini's conquest of the Morea is dismissed in a page, while the Turkish reconquest and the siege of Corfu are disposed of in a couple of lines.

We have on our table a fourth volume of *Eminent Persons: Biographies reprinted from the 'Times'* (Macmillan).

We have received *The Official Year-Book of the Church of England* (S.P.C.K.), a valuable book of reference, but still too diffuse; also the *Year-Book for the Episcopal Church of Scotland*

(Masters), of which the maps form a useful feature.—The late Mr. Bourne's excellent *Handy Assurance Manual* is now edited and published by Mr. H. S. Carpenter.—A valuable work of reference, compiled with truly German industry and accuracy, is the *Adressbuch der deutschen Bibliotheken* (Nutt), put together by Dr. P. Schwenke, of Göttingen.

MR. LANG has prefixed an interesting introduction to the Border edition of *The Heart of Midlothian* (Nimmo). We do not go with him in depreciating the first chapter, and the little gibe at Dickens might have been omitted. On the other hand, his remarks on the contrast between Effie Deans and Hetty in 'Adam Bede' are an excellent instance of critical perception; indeed, all his remarks on the characters of the novel are sound and just. The notes are, as a rule, good, but note i. to p. 182 of vol. i. is so concise as to be unintelligible. "Coceian," on the same page, should have been explained.

MR. DADD'S illustrations in the Dryburgh edition of *Old Mortality* (Black) are excellent, but they might have been better engraved. The volume is a handy one and deserves to be popular.

THE new editions on our table include *Adventures in Thule*, an additional volume of Messrs. Low's handy reprint of Mr. Black's novels; a tasteful reissue by Messrs. Macmillan of Mrs. Oliphant's *Sir Tom*; and Mr. Herman Melville's vigorous *White-Jacket and Moby-Dick*, brought out again by Messrs. Putnam's Sons. We have also to mention an illustrated edition (supervised by Mr. Milner) of E. Waugh's *Rambles in the Lake Country* (Heywood); F. D. Maurice's thoughtful discourses on *The Gospel of St. John and The Epistles of St. John* (Macmillan); a second edition of *A Study in Temptations*, by John Oliver Hobbes (Unwin); and a fifth issue of *The Student's Guide to the University of Cambridge* (Bell & Sons), which has now shared the fate of Wallenstein's horse at Prague.—Messrs. Griffith & Farran are reissuing their excellent "Library of Ancient and Modern Theological Literature" in a handsomer shape. We have nothing but praise for the volumes sent to us.

We have on our table *Victor Hugo*, by J. P. Nichol (Sonnenschein).—*Memoir of the Rev. Canon Slade*, by the Rev. J. A. Atkinson (Bolton, "Daily Chronicle" Office).—*Reminders for Conveyancers, with References to some of the Best Precedents*, by H. M. Broughton (Cox).—*The Intuitive French Reader*, by O. Siepmann (Hachette).—*A Key to the Exercises and Examples contained in a Text-Book of Euclid's Elements*, Books I., VI., and XI., by H. S. Hall and F. H. Stevens (Macmillan).—*The Illustrated French Grammar*, First Course, by G. Loly and L. J. F. Goujon (Relfe Brothers).—*The Real and Ideal in Literature*, by F. P. Stearns (Boston, U.S., Cupples).—*Earth-Burial and Cremation*, by A. G. Cobb (Putnam).—*The Corner in Gold: its History and Theory*, by F. W. Bain (Parker).—*The Antiquity of Man*, by F. H. Capron (Stock).—*A Guide to the Paintings of Florence*, by K. Károlyi (Bell).—*A Review of the Systems of Ethics founded on the Theory of Evolution*, by C. M. Williams (Macmillan).—*Vera Vita, the Philosophy of Sympathy*, by D. Sinclair (Digby & Long).—*March Hares and their Friends* (Dean).—*Hand-raising Complete in Eight Lessons*, by J. S. Goldthorp (Lockwood).—*Contents of the First Twenty Volumes of the Memoirs of the Geological Survey of India, 1859 to 1883*, by W. Theobald (Calcutta, Government Printing Press).—*Papers of the American Society of Church History*, Vol. IV., edited by the Rev. S. M. Jackson (Putnam).—*Væ Victis, an Etonian Reminiscence*, by a Grandfather (Simpkin).—*Janet Smith*, by W. S. Ross (Stewart).—*Shelley's Prometheus Unbound*, edited by V. D. Scudder (Isbister).—*Wordsworth's Prefaces and Essays on Poetry*, edited by A. J. George (Boston,

U.S., Heath).—*The Lover of Nature, and other Poems*, by G. Gee (Digby & Long).—*Fritillaries*, by W. J. F. (Oxford, Blackwell).—*Saint Peter*, by G. B. Doughty (H. Marshall).—*The Kingdom of the Zore: Poems*, by R. Ballard (Digby & Long).—*Meditative Poems*, by J. T. Chapman (Bristol, Arrowsmith).—*Joy and Health*, by Martellius (Cassell).—*A Browning Primer*, by Esther P. Defries (Sonnenschein).—*Clews to Holy Writ*, by Mary L. G. Petrie (Hodder & Stoughton).—*A Plea for True Union between the Sister Churches in England and America* (Castle & Lamb).—*Readings from Holy Scripture with Brief Comments*, by H. Sidebotham (Wells Gardner).—*How to Read the Prophets*, by the Rev. B. Blake: Part III. *Jeremiah* (Edinburgh, T. & T. Clark).—*The late Earl of Rosse's Argument to prove the Truth of the Christian Revelation*, modernized by E. L. Garbett (Reeves).—*Some Lights on the Faith*, by A. Barry, D.D. (Longmans).—*Discussions on the Apocalypse*, by W. Milligan, D.D. (Macmillan).—*Public Examination Scripture Manuals*, by A. Riches: *The Acts* (Relfe Brothers).—*Essai d'une Bibliographie historique de la Bibliothèque Nationale*, by E. Pierret (Paris, Bouillon).—*La Réforme du Calendrier*, by Ghazi Ahmed-Moukhtar-Pacha (Leyden, Brill).—*Friedrich III. als Kronprinz und Kaiser*, by M. Philippson (Berlin, Grote).—*Neue Beiträge zur semitischen Sagekunde*, by M. Grünbaum (Leyden, Brill).—*La Prose métrique de Symmaque et les Origines métriques du Cursus*, by L. Havet (Paris, Bouillon).—*Commentar zu Kant's Kritik der reinen Vernunft*, by Dr. H. Vaihinger, Vol. II. (Berlin, Union Deutsche Verlagsgesellschaft).—*and Chaine de Coeurs*, by J. Perrin (Paris, Lévy).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Bourdillon's (F. W.) *Sursum Corda*, 16mo. 3/6 cl.
Briggs's (C. A.) *The Higher Criticism and the Hexateuch*, 8/6
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MR. JOHN TAYLOR.

THE friends of literature in and around Bristol have sustained a severe loss by the death on Sunday last of Mr. John Taylor, the City Librarian. Entirely by dint of his own exertions and arduous study, he had risen, from being, as a lad, an assistant to his father in his business of a locksmith, to a position of honour and esteem in his native city. At an early age he showed his bent towards literature, and eagerly devoured all books that fell in his way, or that by his savings he could obtain. Especially was he devoted to the study of poetry, and his early friends speak of his learning page after page of the poets while patrolling under the lamps at night in Berkeley Square, near which he lived. He soon left the workshop to be assistant librarian to the Bristol Library Society, and as time went on he obtained the

post of librarian; and when the Bristol Museum and Library was moved into the fine buildings at the top of Park Street, Mr. Taylor went with it, and here, amidst the large collection of books that he knew so well, he was always ready and able to assist all in any special research with his laboriously gained and well-grounded knowledge. He had taught himself Latin, and his articles upon historical, antiquarian, and archaeological matters, which appeared frequently in the *Saturday Review*, *Athenæum*, and some of the monthlies, were marked by a quiet, refined manner, and showed deep research. It was whilst acting as librarian that he founded the now influential Bristol and Gloucester Archaeological Society. He was also a member of the Clifton Antiquarian and Shakspearean societies, and frequently read papers at their meetings. When the first chief of the Free Libraries at Bristol, Mr. Nicholls, died, Mr. Taylor was appointed in his place, thus severing his connexion with the Bristol Library, which had so long known him. Besides his numerous articles in the reviews and papers, he was also author of monographs upon Tintern Abbey and Bristol Cathedral, and, being a good amateur photographer, he illustrated his earlier writings with some excellent photographs. His chief work was the ecclesiastical portion of the three volumes in 'Bristol Past and Present'; he also wrote 'A Book about Bristol, Historical, Ecclesiastical, and Biographical,' and 'Bristol and Clifton, Old and New.' A representative body of Bristolians gathered around his grave on Wednesday last in respect for his memory.

JAMES BAKER.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the second part of a list of the names which it is intended to insert under the letter P (Section I.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the 'Dictionary' will be obliged by any notice of omissions addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Park, Andrew, poet, 1807-1863
 Park, Sir James Allan, judge, 1796-1838
 Park, John James, Professor of Law, 1795-1833
 Park, John Kanicar, physician, 1778-1847
 Park, Mungo, traveller, 1771-1805
 Park, Patric, sculptor, 1808-1855
 Park, Robert, dissenting divine, 1599-1669
 Park, Thomas, antiquary and engraver, 1760*-1835*
 Parke, Daniel, Governor of the Leeward Islands, 1710
 Parke, Henry, architect, 1793*-1835
 Parke or Parkes, James, Quaker, fl. 1664
 Parke, James, Baron Wensleydale, 1782-1868
 Parke, John, musician, 1745-1829
 Parke, Robert, 'History of China,' fl. 1588
 Parke, Robert, architect, fl. 1787-1794
 Parke, William Thomas, musician and composer, b. 1762
 Parkhurst, John, Master of Balliol, 1564-1599
 Parker, Alexander, Quaker, 1628*-1689
 Parker, Benjamin, divine and author, 1694-1790
 Parker, Charles, naval captain, fl. 1605
 Parker, Emma, novelist, fl. 1810
 Parker, Frederick, wood engraver, 1847
 Parker, George, almanac maker, 1743
 Parker, George, 2nd Earl of Macclesfield, mathematician, 1764
 Parker, George, author, 1800
 Parker, Sir George, admiral, 1766-1847
 Parker, Sir George, soldier, 1857
 Parker, George Lane, general, 1724-1791
 Parker, Henry, Carmelite, fl. 1501
 Parker, Henry, Baron Morley, poet, 1476-1556
 Parker, Sir Henry, Lord Montague, fl. 1605
 Parker, Henry, secretary to Oliver Cromwell, 1604-1656*
 Parker, Henry, divine, 1696-1733
 Parker, Henry, President of Georgia, 1690-1777
 Parker, Sir Henry Watson, New South Wales statesman, 1808-1881
 Parker, Sir Hyde, vice-admiral, 1782
 Parker, Sir Hyde, Bart., admiral, 1739-1807
 Parker, James, engraver, 1750-1805
 Parker, Sir James, Vice-Chancellor, 1803-1852
 Parker, John, divine, 1534*-1592
 Parker, John, Baron of Exchequer, fl. 1655
 Parker, John, Archbishop of Dublin, 1831
 Parker, Col. John, conspirator, fl. 1694
 Parker, John, portrait painter, 1765
 Parker, John, landscape painter, 1774*
 Parker, John, Earl of Morley, 1840
 Parker, Rev. John, archaeologist, 1790-1860

Parker, John, politician, 1799-1881
 Parker, John Henry, archaeologist, 1806-1884
 Parker, John William, publisher, 1791-1870
 Parker, Langston, surgeon, fl. 1838-1867
 Parker, Martin, author, fl. 1638
 Parker, Matthew, Archbishop of Canterbury, 1504-1575
 Parker, Sir Nicholas, naval commander, 1547-1619
 Parker, Sir Peter, Bart., admiral, 1721-1811
 Parker, Sir Peter, Bart., captain in the navy, 1785-1814
 Parker, Sir Philip, Lord Morley, fl. 1578
 Parker, Richard, 'History of Cambridge,' 1624*
 Parker, Richard, minuter, 1797
 Parker, Robert, Puritan divine and author, 1614
 Parker, Capt. Robert, memoir writer, fl. 1700
 Parker, Samuel, Bishop of Oxford, 1540-1657
 Parker, Samuel, Nonjuror, 1680-1730
 Parker, Thomas, divine, fl. 1535-1581
 Parker, Thomas, New England divine, 1595-1677
 Parker, Thomas, 1st Earl of Macclesfield, 1732
 Parker, Sir Thomas, judge, 1695*-1784
 Parker, Thomas Lister, antiquary, 1779-1858
 Parker, William, sea captain, 1618*
 Parker, William, 4th Baron Montague, 1622
 Parker, William, divine, 1714-1802
 Parker, Sir William, Bart., vice-admiral, 1743-1802
 Parker, Sir William, Bart., admiral, 1781-1866
 Parker, William Kitchen, anatomist, 1823-1890
 Parker-King, Philip, navigator and author, 1793-1855
 Parkes, Edmund Alexander, Professor of Hygiene, 1819-1876
 Parkes, Sir Harry Smith, diplomatist, 1828-1885
 Parkes, James, draughtsman, 1794-1828
 Parkes, Joseph, political reformer, 1796-1865
 Parkes, Josiah, engineer, b. 1793
 Parkes, Richard, scholar, fl. 1607
 Parkes, Samuel, writer on chemistry, 1759-1825
 Parkes, William, author, fl. 1612
 Parkhouse, Hannah, dramatic author, 1743-1806. See Cowley, Hannah.
 Parkhurst, John, Bishop of Norwich, 1511-1575
 Parkhurst, John, divine, 1728-1787
 Parkhurst, Nathaniel, divine, fl. 1700
 Parkhurst, Thomas, Presbyterian bookseller, fl. 1680
 Parkin, Rev. Charles, topographer, fl. 1760
 Parkins or Perkins, Sir Christopher, Master of Requests, 1547-1622
 Parkins or Perkins, John, jurist, 1645*
 Parkins, Samuel, divine, 1581
 Parkinson, Anthony, Franciscan, 1728
 Parkinson, James, polemical writer, 1653-1722
 Parkinson, James, scientific writer, fl. 1799-1814
 Parkinson, John, botanist, 1567-1642*
 Parkinson, Joseph, architect, 1783-1855
 Parkinson, Martin, Archdeacon of York, 1568
 Parkinson, Richard, agriculturist and author, 1748-1815
 Parkinson, Rev. Richard, D.D., Canon of Manchester, 1799-1858
 Parkinson, Stephen, F.R.S., President of St. John's College, Cambridge, 1888
 Parkinson, Sydney, draughtsman, 1771
 Parkinson, Thomas, divine, 1554
 Parkinson, Thomas, painter, fl. 1770
 Parkinson, Thomas, mathematician, 1745-1830
 Parkinson, William, author, fl. 1598
 Parkman, Ebenezer, divine, 1703-1782
 Parka, John, preacher, 1620-1692
 Parkyn, Isaham, of Bunby, Royalist, fl. 1650
 Parkyn, Sir Thomas, author, 1664-1741
 Parkyn, Sir William, lawyer and Jacobite, 1696
 Parmentier, James, history and portrait painter, 1658-1730
 Parnell, Charles Stewart, politician, 1840-1891
 Parnell, Henry Brooke, Lord Conington, 1776-1842
 Parnell, James, pamphleteer, 1637-1658*
 Parnell, Sir John, Chancellor of Irish Exchequer, 1750*-1801
 Parnell, Thomas, Augustinian friar, 1538. See Paynell.
 Parnell, Thomas, poet, 1679-1717
 Parnell, William, afterwards Parnell-Hayes, controversialist, 1821
 Parning, Sir Robert, Lord Chancellor of England, 1348
 Parr, Alan, scholar and author, 1572
 Parr, Catherine, queen of Henry VIII., 1512-1548. See Catherine.
 Parr, Elnathan, divine, fl. 1620
 Parr, George, Nottingham cricketer, 1826-1891
 Parr, John, dissenting minister, 1716
 Parr, Remigius, engraver, b. 1723
 Parr, Richard, Bishop of Sodor and Man, 1592-1663 or 1643
 Parr, Richard, divine and author, 1617-1691
 Parr, Samuel, conversationalist, 1747-1825
 Parr, Thomas, 'Old Parr,' 1483*-1635
 Parr, Sir William, Sheriff of Cumberland, 1510*
 Parr, William, Baron Parr and Marquis of Northampton, 1571
 Parr, William, Welsh partisan of Mary Stuart, 1584
 Parrinichief, John, author, fl. 1572
 Parris, Edmund Thomas, portrait painter, 1793-1873
 Parris, George van, heretic, 1551
 Parris, Samuel, divine, 1633-1729
 Parrot or Perrot, Henry, epigrammatist, fl. 1613
 Parrott, William, painter, 1813-1870
 Parry, Benjamin, Bishop of Ossory, 1678
 Parry, Caleb Hillier, physician, 1755-1822
 Parry, Charles Henry, medical and economic writer, 1800
 Parry, Edward, Bishop of Killaloe, 1650
 Parry, Edward, Suffragan Bishop of Dover, 1830-1890
 Parry, Henry, Bishop of Worcester, 1561*-1616
 Parry, John, Bishop of Ossory, 1610*-1677
 Parry, John, of Ruabon, 'the blind harper,' 1782
 Parry, John, musician and composer, 1776-1851
 Parry, John Docwra, topographer, 1827
 Parry, John Humphreys, sergeant-at-law, 1816-1880
 Parry, John Humphreys, Welsh antiquary, 1787-1825
 Parry, John Orlando, comic singer, 1810-1879
 Parry, Joshua, Nonconformist divine, 1719-1776
 Parry, Sir Love Jones, general, 1752-1833
 Parry, Richard, Bishop of St. Asaph, 1560-1623
 Parry, Richard, divine and author, 1722-1780
 Parry, Robert, romance writer, fl. 1595
 Parry, Sir Thomas, Controller of the Household, 1575
 Parry, Sir Thomas, ambassador in France, fl. 1603
 Parry, Thomas, Bishop of Barbados, 1798-1870

- Parry, Thomas Gambler, 'The Ministry of the Fine Arts,' 1888
- Parry, William, diplomatist, 1584-5
- Parry, William, traveller, fl. 1625
- Parry, William, calligrapher, 1756
- Parry, William, painter, 1742-1791
- Parry, William, Nonconformist writer, 1754-1818
- Parry, Sir William, engineer in the Greek army, fl. 1825
- Parry, Sir William Edward, rear-admiral, Arctic explorer, 1790-1855
- Pars, Henry, draughtsman and chaser, 1734-1808
- Pars, William, painter, 1742-1782
- Parson, Elizabeth, hymn-writer, 1812-1873
- Parson, James, of York, preacher, 1830*
- Parson, Thomas, Dissenting divine, fl. 1685
- Parsons, Mrs., novelist, 1811
- Parsons, Abraham, traveller and consul, 1785
- Parsons, Andrew, Dissenting divine, 1616-1684
- Parsons, Bartholomew, divine, 1641
- Parsons, Benjamin, divine, 1856*
- Parsons, Edward, Congregational minister, 1833
- Parsons, Fanny, the Cock Lane ghost, fl. 1765
- Parsons, Francis, portrait painter, fl. 1765
- Parsons, Humphry, Lord Mayor of London, fl. 1730
- Parsons, James, physician and antiquary, 1705-1770
- Parsons, John, physician, 1742-1785
- Parsons, John, Bishop of Peterborough, 1819
- Parsons, John White, agriculturist, 1809
- Parsons, Jonathan, divine and author, 1705-1776
- Parsons, Sir Lawrence, Bart., of Birr Castle, 1698
- Parsons, Sir Lawrence, 2nd Earl of Rosse, 1758-1841
- Parsons, Philip, Principal of Hart Hall, 1594-1653
- Parsons, Philip, divine and miscellaneous writer, 1729-1812
- Parsons, Robert, organist and composer, fl. 1599
- Parsons, Robert, Jesuit, 1546-1610
- Parsons, Robert, Archdeacon of Gloucester, 1647-1714
- Parsons, Samuel Holden, officer, judge, and author, 1737-1769
- Parsons, Sir William, Lord Justice of Ireland, 1650
- Parsons, William, Royalist divine, 1671
- Parsons, Col. William, chronologer, fl. 1700
- Parsons, William, poet, fl. 1739
- Parsons, William, actor and painter, 1735-1795
- Parsons, Sir William, composer, 1746-1817
- Parsons, William, 3rd Earl of Rosse, 1800-1867
- Partington, Charles Frederick, scientific writer, fl. 1852
- Partridge, John, 'A Treasury of Commodious Conceits,' fl. 1584
- Partridge, John, "the famous almanac maker," fl. 1689
- Partridge, John, portrait painter, 1790-1872
- Partridge, Joseph, poet and pamphleteer, fl. 1766
- Partridge, Miles, Sheriff of Gloucester, 1552
- Partridge, Peter, Chancellor of Lincoln, 1450
- Partridge, Richard, F.R.S., surgeon, 1805-1873
- Partridge, Seth, mathematician, fl. 1648
- Pary or Parry, John, master gunner of England at Calais, fl. 1347
- Parys, William, Prior of Peterborough Abbey, fl. 1272
- Parys, William, author, 1809
- Pascal, John, Bishop of Llandaff and Suffragan of Norwich, fl. 1347
- Pasco, John, rear-admiral, 1774-1853
- Pashley, Robert, lawyer and miscellaneous writer, 1805-1859
- Pasley, Sir Charles William, lieutenant-general, 1780-1861
- Pasley, Sir Thomas, Bart., admiral, 1734-1808
- Pasley, Sir Thomas Seton, admiral, 1805-1884
- Pasor, Matthias, philosopher and professor at Oxford, 1658
- Pass, Crispin, engraver, fl. 1590
- Pass, Simon, engraver, 1591-1644*
- Passele, Edmund de, Baron of Exchequer, 1327
- Passelewe, Simon, judge, 1237
- Paston, Sir Clement, seaman, 1599
- Paston, Edward, divine, fl. 1680
- Paston, Sir John, soldier, 1479
- Paston, Robert, first Earl of Yorkmouth, 1630-1682
- Paston, William, judge, 1378-1444
- Paston, Sir William, of Oxnead, barrister, 1554
- Pastorini, Benedict, engraver, fl. 1800
- Pastorini, J., miniature painter, 1773-1839
- Pastorius, Francis Daniel, colonial author, 1651-1719

(To be continued.)

THE SPRING PUBLISHING SEASON.

MR. DAVID NUTT will issue in the "Bibliothèque de Carabas" 'The Invisible Commonwealth of Elves, Fauns, and Fairies,' by Robert Kirk, minister of Aberfoyle, N.B., 1691, with notes by Mr. Andrew Lang, and dedicatory verses to Mr. R. L. Stevenson; and 'Medieval English Versions of Baalam and Josaphat,' edited, with a discussion of the influence of the Buddha legendary literature, by Mr. Joseph Jacobs,—in the "Tudor Translations," 'William Adlington's Translation of the Golden Asse' and 'Underdowne's Translation of Heliodorus,' both with introductions by Mr. Charles Whibley,—in the "Tudor Library," Mr. Gollancz's edition of 'Gismond of Salerne,'—Mr. Charles Whibley's edition of 'Nyen's Young Cricketer's Guide,'—Mr. R. M. Leonard's anthology 'The Dog in British Poetry,'—'On English Lagoons,' the record of a year's cruising on the tidal waters of Norfolk and Suffolk, by Mr. P. H. Emerson,—and 'British Games,' by Mr. and Mrs. G. L. Gomme, being the first volume of a "Dictionary of British Folk-lore." In the "Pre-Tudor Texts" Mr. Gollancz is engaged upon a selection of the best Anglo-Saxon lyric and elegiac pieces.

The Society for Promoting Christian Knowledge promise 'Early Christian Missions of Ireland, Scotland, and England,' by the author of 'The Chronicles of the Schönberg-Cotta Family,' &c.,—'Lessons from Early English Church History,' by Canon Browne,—'A Key to the Epistles of St. Paul,' by the late Archdeacon Norris,—'New Testament Difficulties,' by the Rev. A. F. W. Ingram,—'Velve-teens,' by the Rev. E. Gilliat,—'George Brand, Cabinet-maker,' by the Rev. E. L. Cutts,—and 'The Two John Brents,' by Mr. Baring-Gould.

The Religious Tract Society promise 'More about the Mongols,' including selections from the diaries and papers of the late Mr. James Gilmour, edited by Mr. R. Lovett,—'The Chronicles of the Sid,' by Mrs. Orpen,—Sir William Muir's translation of 'Bakoorah Shahiya,' or, 'Sweet First-Fruits,'—'Social Life among the Assyrians and Babylonians,' by Prof. Sayce,—and 'The Romance of Electricity,' by Mr. J. Munro.

SALE.

In the sale of valuable autograph letters and historical manuscripts at the rooms of Messrs. Sotheby, Wilkinson & Hodge on the 10th and 11th inst. the following were the most important: Lord Tennyson's Autograph MSS. of *Alcaics*, *Henecasyllabics*, and a Fragment of the *Iliad* sold for 40*l.* A series of Letters of George Eliot for 65*l.* Papers relating to the De'Eon Family, 34*l.* 5*s.* Five Letters of R. Burns, 64*l.* 15*s.* Goldsmith, Autograph MS. of the *Captives*, 40*l.* Dr. S. Johnson's MS. Prayer, 8*l.* Keats's Letter to Fanny Brawne, 26*l.* Eight Letters of C. Lamb, 54*l.*; his article on De Foe, 10*l.* Penn's Letter to P. Pemberton, 15*l.* 15*s.* Sixteen Letters of Mr. Ruskin, 17*l.* Dante G. Rossetti's Sonnets, 27*l.* The Autograph MS. of Shelley's Proposal for putting Reform to the Vote, 135*l.*; his Letter to T. Peacock, 19*l.* 10*s.* Mr. Swinburne's Word for the Navy, 12*l.* Lord Tennyson's Mungo the American, 30*l.*; a page of the Golden Supper, 7*l.* 7*s.* Thackeray's Lecture on Swift, 79*l.*; his two ballads, John and Catherine Hayes, 11*l.* 11*s.* Washington's Letter to J. Mercer, 15*l.* 15*s.*

MR. FREEMAN AND THE 'QUARTERLY REVIEW.'

THE Reviewer begins by saying that he "gladly accepts my challenge and meets me on my own ground." Nevertheless, I beg to point out that, although my letter consisted of five simple and numbered questions, he does not give a direct answer to any one of them, but turns off to discuss entirely different topics. The reason for this evasion is obvious: he has found the questions too inconvenient to answer. I would specially insist upon the point that he neither withdraws nor substantiates the three specific charges of intentional delay, of dishonest quotation, and of deliberate falsehood, which he brought forward in his first letter, and which I, for the most part, have scheduled in questions 1, 2, 3 of my reply (see also for last charge *Athenæum* of March 18th, p. 346, col. 2, lines 46-9).

Under these circumstances I have no choice but to abide by the plain declaration of my previous letter, and withdraw from all further controversy with an antagonist who is now "attempting to shift the discussion from ground which he himself has chosen." I cannot continue to argue with a writer who had not the courage to maintain on April 8th his specific charges of March 18th, nor the candour to answer the simple questions I asked for the purpose of finding out the exact meaning of his half-expressed innuendoes. Accordingly I refrain from any further exposure of the very questionable tactics adopted by the Reviewer in his last communication, and will content myself with asking all who take an interest in the subject to read the Reviewer's original article (pp. 11-21) side by side with

my answer. They will thus be able to judge for themselves whether he has been misrepresented or not.

T. A. ARCHER.

Literary Cross-p.

WE understand that the publication of Mr. Wilfrid Ward's book on 'William George Ward and the Catholic Revival' has been postponed in order to include some important correspondence between his father and Cardinal Newman, which has only recently come into his hands.

ANOTHER posthumous work of Canon Liddon's, his explanatory analysis of St. Paul's Epistle to the Romans, is to be issued presently by Messrs. Longman. The same firm will publish in a week or two Cardinal Newman's volume of meditations and some sermons by the late Bishop Oxenden.

THE late Rev. E. Horley wrote a monograph on Sefton, in Lancashire, of which parish he was rector for twelve years. The volume, edited by Mr. W. D. Caröe and E. J. A. Gordon, is to be issued shortly by Messrs. Longman. The records of the mock Corporation are printed in it.

A LIFE of Mr. W. J. Fox, written by his daughter, is in progress. Many years ago he was a prominent figure in the political, literary, and theological world. He was for several years M.P. for Oldham, prior to which he was an exponent of Unitarianism in the pulpit of South Place Chapel, Finsbury. Mr. Fox was at one period editor of the long since defunct *Monthly Repository*, and was a contributor to the *Westminster Review*. He also wrote in the *Weekly Dispatch* under the pseudonym of "Publicola."

MR. BEN BRIERLEY, of Manchester, the well-known writer in the Lancashire dialect, proposes to publish a volume of poems comprising effusions which he has at different times issued in a fugitive form.

THE *Century* for May will contain some 'Recollections of Lord Tennyson,' by Mr. John Addington Symonds, and a poem by Mr. Aubrey de Vere in memory of the Laureate. Mr. F. Marion Crawford will contribute an article on 'Joseph Bonaparte in Bordentown.'

A NEW patriotic poem by Mr. Eric Mackay, entitled 'The Song of the Flag,' will be issued next week. The publication of the 'Library Edition' of the 'Love Letters of a Violinist' is postponed till May 15th. The publishers are Messrs. Lamley & Co.

AN interesting series of hitherto unpublished letters of Coleridge, edited by his grandson and copiously illustrated, is now appearing from week to week in the *Illustrated London News*. Mr. Dykes Campbell's new edition of Coleridge's poems will be issued next week by Messrs. Macmillan.

MESSRS. T. PETTIT & Co. write:—

"Will you allow us space to inform the numerous admirers of the late Richard Jefferies's works that, in turning out a warehouse full of old stock, we have discovered eleven copies of 'Jack Brass, Emperor of England,' published by us in 1873? These copies are now on sale, and the proceeds we shall, of course, forward to Mrs. Jefferies."

'BYGONE SURREY,' one of the forthcoming volumes in Mr. William Andrews's "Bygone Series," will be edited by Mr. George Clinch and Mr. S. W. Kershaw, and will

contain some contributions from well-known authorities on Surrey antiquities.

MR. GRANT ALLEN has finished for the Leadenhall Press a story which Mr. Francis C. Gould is illustrating with some hundreds of silhouettes. It will appear towards the end of the dog-days.

MAJOR BROADFOOT will contribute to the May number of *Blackwood* an article on Addiscombe, the East India Company's Military College, containing a brief historical sketch of that institution and mention of a few of the most distinguished officers who were educated there, amongst whom were the late Field-Marshal Lord Napier of Magdala and Lord Roberts.

THE testimonial which we said was being got up to mark the value attached by the Baptist community to Dr. Angus's services to the Regent's Park College, from the principalship of which he is retiring, will be presented on Wednesday week.

At the dinner of the London Correctors of the Press, at which Prof. Stuart will take the chair, on the 29th, Mr. Frank Lloyd, Mr. Fletcher, Mr. Sidney Low, and Mr. McCullagh Torrens will, it is hoped, be present.

MR. RICHARD DAFT is going to publish a volume of reminiscences called 'Kings of Cricket.' It contains a number of portraits, and recounts Mr. Daft's experiences of the All England and United elevens, of county cricket in the sixties and seventies, of the writer's tour in Canada and the United States, &c. Mr. Andrew Lang, who considers a great cricketer only slightly inferior to Homer, will contribute a preface.

THE forthcoming number of the *Jewish Quarterly Review* will contain an essay by Dr. A. Buechler on the Palestinian or triennial rite concerning the lessons of the Pentateuch and the Prophets before and after the destruction of the second Temple, according to newly discovered documents.

DR. VERRALL's edition, with commentary and translation, of the 'Choephore' of Æschylus will be published almost immediately by Messrs. Macmillan & Co. in their 'Classical Library.'

AN imperial quarto volume, entitled 'Dumbarton, Ancient and Modern,' to be published by subscription, is in preparation, under the editorship of Mr. Donald MacLeod, of Dumbarton. It will contain fifty illustrations, comprising views in the town and neighbourhood. It is expected to be in the hands of subscribers during the coming summer. The impression will be limited to 200 copies.

MESSRS. F. V. WHITE & Co. will shortly publish a tale, 'That Mrs. Smith,' by John Strange Winter, and a novel by Annie Thomas (Mrs. Pender Cudlip), 'Utterly Mistaken.'

THE new edition in a smaller form of Mr. Freeman's well-known first volume on the 'History of Federal Government,' dealing mainly with the Greek federations, will be issued immediately by Messrs. Macmillan & Co. It contains a chapter on the Italian federations which was found among the author's MSS. Mr. J. B. Bury has revised and annotated the volume.

MR. GEORGE MOORE's novel 'Vain Fortune' has been translated into French by

J. H. Rosny, the well-known novelist. It will appear first in *La Revue Hebdomadaire*, and will be published afterwards by MM. Plon & Nourrit. The same novel has been translated into Dutch by Madame Couperus, the wife of the novelist. With the consent of the author Madame Couperus has combined the two versions of the story—for, as was stated some months ago in these columns, Mr. Moore rewrote his book, the second version of which was published by Messrs. Scribner. But Mr. Moore was satisfied with neither version; he thinks, however, that Madame Couperus has solved the difficulty, and in the new edition of the book, which Mr. Walter Scott will soon issue, he intends to follow Madame Couperus's arrangement of the two texts.

MR. H. R. ALLENSON, who has for several years been with Mr. Elliot Stock, will shortly commence business for himself at No. 30, Paternoster Row.

M. ADOLPHE FRANCK, the well-known writer on philosophy and ethics, and editor of the great 'Dictionnaire des Sciences philosophiques,' has died in Paris in his eighty-fourth year.—From Tours comes the news of the decease of M. Mame, the celebrated printer and publisher, who had one of the largest establishments in Europe.—The death is also announced of Dr. Thomas Brown, who wrote 'Annals of the Disruption' and was the biographer of the late Dr. Alexander Wood.

THE well-known "Vossische Buchhandlung" of Berlin celebrates its bicentenary during the present month. The house was founded in April, 1693. There are only a few older publishing houses in Germany. Their chronology is given in Prof. Kürschner's *Literatur-Kalender* for 1893. The present owner is a lady, Frau R. Strikker, who has conducted the business with great vigour and independence for the last thirty years, during which period she has published many notable books.

MRS. LEWIS writes to us from Cambridge that the palimpsest of old Syriac Gospels which, it may be remembered, she discovered and photographed at the convent of St. Catherine on Mount Sinai in February, 1892, has been transcribed, and turns out to be of a type allied to the Curetonian, and we have now

"a text of all the four Gospels, complete with the exception of some eight pages. An edition will be given to the public with as little delay as possible. Our visit this year to the convent library has been very successful. The monks at once placed the palimpsest in my hands, so that no time was lost by our friends in transcribing it during a forty days' stay. I have called a splendid copy of the so-called Jerusalem Lectionary, also found by me in 1892, with the edition published by Lagarde from the Vatican MS., and also another copy, equally fine, found by Mr. Rendel Harris in February last. My sister, by special permission of the Archbishop, has made a catalogue of all the Arabic MSS. in the library, and I, with Mr. Harris's help, have compiled a list of the Syriac ones."

THE Parliamentary Papers likely to be of the most interest to our readers this week are Emigration and Immigration, 1892, Report and Statistics (6d.), and Reports on the Zanzibar Protectorate (3d.).

SCIENCE

Irrigated India. By the Hon. Alfred Deakin. (Thacker & Co.)

ALTHOUGH Mr. Deakin's book is primarily addressed to Australians, yet many aspects of his subject are interesting and important to the mother country. For if great schemes of irrigation works are to be undertaken in Australia, England will undoubtedly be asked to lend the money required for their construction. To secure this aid there must be confidence in the honesty of the projects, assurance that they are not mere pegs on which to hang fresh loans, and a belief that they have been well considered by competent engineers who have profited by experience often dearly bought in other parts of the world whose conditions are somewhat similar. Mr. Deakin had already visited the United States, Egypt, and Italy with the view of learning what has been done elsewhere, and he was sent to India to study the various systems of irrigation now in use in that country. Though not an engineer, he is evidently a careful observer, and the results of his inspections will prove of much value in determining the steps to be taken towards developing irrigation in the Australian colonies. That he writes from an Australian point of view is as it should be, and adds to the value of the book in so far as Anglo-Indians, and canal officers specially, may occasionally get a glimpse of themselves as others see them. Their pomp and circumstance, their retinues of humble followers, their alignment of works not in obedience to the will of the people, but in conformity with the contours of nature, their attributes, bureaucratic and unlovely, are all noticed; but, on the other hand, their devotion to work for the welfare of the people, their readiness to relieve distress, their impartiality in deciding questions between the cultivator and the State, and above all their unquestioned integrity, receive ample recognition. We have, in short, the advantage of seeing India, governed as she is by a wise and benevolent despotism, through the spectacles of a delegate from the most democratic corner of the empire.

Again, there is a special propriety in the consideration and study of Indian polity by an Australian; for the relations between the two countries must, as far as can be foreseen, become more and more intimate as trade between them is developed. At present Australia supplies the Indian army and market with horses, and exports gold; India on her part sending tea, coffee, spices, rice, wheat, and probably, sooner or later, labour for the northern and hotter parts of the continent. Hence Australia, from interest as well as from sentiment, could not look on unconcerned whilst any attempt was made to deprive England of her great dependency, and the knowledge of this fact may materially tend to discourage invasion and to maintain peace. We are so convinced that the interests of these two parts of Greater Britain are closely allied, and should be still more firmly bound together, that we should hail with pleasure proposals to give Australians a substantial share in the administration of India. They might be invited to send some young men to England to compete for the Indian Civil

Service, and to prepare for appointments as irrigation engineers; whilst others might obtain commissions in the army. There would be a special attraction for the engineers; for as irrigation increased in Australia, the men trained in India would find employment at home agreeable to themselves and profitable to their country. Moreover the stronger the bond between the two great parts of our empire already geographically allied, the better for England and the worse for her foes.

In so vast a continent as Australia it is probable that, as in India, varying circumstances of climate and soil will require different systems of irrigation. In dealing with this question the value of Mr. Deakin's experience will not be disputed. But before deciding whether to adopt the methods of the most recent system of irrigation, such as those of the Punjab, or to follow those of Madras or Bombay, it is clearly necessary to collect data respecting the soil, rainfall, and water-supply available in the locality to be irrigated, and to compare them with those available from India. The longer the period over which such observations extend, the more valuable are the results as safe guides to a general plan of operations.

Several of Mr. Deakin's remarks on canal administration in India will repay consideration, even by Anglo-Indian experts, whose sensibilities he is careful not to wound, and for whose work he expresses with much justice the highest admiration. With their assistance India is in a way the rival of America in exporting wheat. Her cheap labour makes competition possible, but the problem is complicated by the silver question—that ominous cloud in the present financial sky. It is a difficult and rather thankless task to point out precisely where economy may be practised; but some of Mr. Deakin's remarks on the agriculture of India suggest that there is room for reform. It appears that a Department of Agriculture was created ten years ago to reform the ways of the ryot, on the assumption that the methods of Indian farming were generally bad and that English modes were good. As might have been supposed, experience has proved that in many respects the Indian practice was much better for India than European methods. Now, whilst allowing to the fullest extent the credit due to this new department, we cannot but think that, under the existing financial pressure, its duties might be divided between the Civil and Canal departments and a material saving be thereby effected. Such considerations, however, affect Indian finance rather than irrigation in Australia, where in making canals it is important to remember that even in India the science of irrigation engineering and administration is still far from perfect. It is eminently progressive; great steps in advance have been made during the last thirty or forty years, and valuable experience has been acquired. Similarly what is now thought best will in time be modified and improved. At present little is known of the loss of water by absorption and evaporation—a loss which in places is to some extent counterbalanced by the rise of water in wells, and consequent diminution of labour in bringing it to the surface. Further, the question of the disposal of the heavy deposit of unfertile silt, which either

occupies good land unprofitably if piled in heaps, or if spread over fields injures the crops, is not yet solved, nor is that of the growth of weeds in channels. That drainage must go hand in hand with irrigation is now an accepted axiom, neglect of which will infallibly lead to evils greater than the benefits obtained.

There are, moreover, other aspects of irrigation on which Mr. Deakin has not dwelt. It has had, and is liable to have in more ways than one, a demoralizing effect on the population. Where cultivation is difficult hard work is required, and the result is a hardy and healthy people; where irrigation is introduced cultivation becomes comparatively easy and men are apt to degenerate, partly because of this very ease, and partly because of the saturation and deterioration of the soil, whilst the air they breathe, which was once dry and healthy, becomes moist and malarious. These evils are minimized by a careful scientific alignment of main and distributory channels, by adequate provision for drainage, and, most important of all, by a severe restriction of supply. The latter is most difficult to enforce, and the satisfactory solution of the problem will constitute one of the chief triumphs of future canal officers. One other note of warning may be sounded. It is doubtful whether any useful comparison can be made between the capital and revenue accounts of a canal in India and those of a similar work in Australia. Such is, at any rate, possible only in a work like the Sirhind Canal, which was entirely made by the officers of the British Government of India, and of which precise accounts have been kept; it would be misleading and disappointing if made with the Western Jumna Canal, for example, a work which we acquired by conquest, and the enormous returns of which resulted from supplying it with water as cheaply as possible. All improvements since made—and they were absolutely necessary—have tended to reduce the percentage paid by this canal.

Australia will besides have to consider other matters incidental to irrigation on a large scale. She will probably have to make new or improve existing laws respecting rivers and drainage, and the question of compulsory labour in case of emergency will have to be faced. There, as elsewhere, quarrels will arise about distribution, specially in time of drought, and blood may be spilt in the struggle for water. This has happened in India, and Australia will be wise to provide for the contingency.

Mr. Deakin's book is a recast of a series of articles which appeared simultaneously in three leading Australian newspapers. It can scarcely be called literature, and requires revision by an expert, who would greatly improve the book by omitting much that is irrelevant, and by correcting errors in proper names, many of which should not have escaped notice. The descriptions of the various canal systems are almost, if not absolutely, unintelligible to an ordinary reader for want of simple maps or plans showing the arrangements of head-works and escapes. The general map of India which is furnished is not altogether satisfactory, and is necessarily on too small a scale to show such detail. In spite of all

defects, however, the book should prove useful in Australia by directing attention there to the great works of British India, and in India to a less extent it will find an appreciative public.

M. ALPHONSE DE CANDOLLE.

THE death of this eminent botanist was mentioned in our last issue, but as some confusion seems to exist between him and his equally distinguished father, Auguste Pyrame de Candolle, and also between him and his son, Casimir de Candolle, still happily with us, it may be well to advert to the subject again. Of Auguste Pyrame, one of the founders of the natural system now universally used, the author of the 'Théorie élémentaire,' and the initiator of an unrivalled series of monographs known as the 'Prodromus,' it is not necessary to say more. He ranks quite among the foremost of botanical leaders. His son Alphonse, who has just died at a ripe old age, occupied no less distinguished a position. He co-operated with his father in the production of the 'Prodromus,' and continued it with the assistance of other botanists till the whole of the dicotyledons had been monographed, a gigantic undertaking. On the cessation of the 'Prodromus' a few years ago Alphonse de Candolle instituted a further series of monographs under the title of 'Suites au Prodromus,' and it is much to be hoped that Casimir de Candolle, the worthy inheritor of so great reputations, will continue a work which is indispensable to systematic botanists. But Alphonse de Candolle has claims upon the veneration of biologists on other grounds than those of a systematist. His 'Géographie botanique,' in two volumes, published in 1850, is a masterly digest of all that was known up to the time of publication as to the distribution of plants, the causes influencing it, and the inferences to be derived from it. The book was somewhat, and with scant justice, put in the shade by the publication of Darwin's 'Origin of Species'; but it is noteworthy that Candolle expressed the view that species were the modified descendants of pre-existing forms before Darwin and Wallace popularized the notion. As a model of clear exposition, perfect arrangement of vast stores of material, and careful inference, the 'Géographie botanique' stands without a rival. In addition to numerous educational books and a very large number of monographs, Alphonse de Candolle was the author of 'La Phytographie,' a book intended for the technical botanist, but one which is so admirable an exposition of botanical methods of investigation and publication, and withal so agreeably written, that it may be perused by the intelligent reader in any department of knowledge with the greatest pleasure and profit. Another work of his, 'L'Histoire des Sciences et des Savants,' is also delightful reading and full of ingenious reasoning and clear statement. Better known to the general student, perhaps, is his 'Origine des Plantes cultivées,' an expansion of the chapters on the same subject in the 'Géographie botanique,' and one in which the data furnished by history, geography, and comparative philology are used in connexion with botanical details to exemplify and elucidate the subject.

Alphonse de Candolle was a foreign associate of the Academy of Sciences of Paris, a foreign member of the Royal and Linnean Societies, and was also one of the first recipients of the Linnean Medal, instituted on the occasion of the centenary of the Linnean Society. He was one of that grand group of naturalists extending from Jussieu and Robert Brown to Asa Gray and Bentham in our own times. His loss will but accentuate the change that has come over botanical science and botanical research within the last quarter of a century, not wholly to the advantage of the science, but one that is inevitable from the vast increase in

range that has occurred, and the impossibility of students now making personal research in any but a fragment of the vast subject.

SOCIETIES.

LINNEAN.—April 6.—Prof. Stewart, President, in the chair.—Messrs. F. H. Baker and R. S. Standen were elected Fellows.—The President took occasion to refer to the great loss which botanical science had sustained by the death on April 4th of Prof. A. de Candolle, of Geneva, an announcement which was received with profound regret. Prof. de Candolle was the senior Foreign Member of this Society, having been elected in May, 1850, and was the recipient of the Society's Gold Medal in 1889.—Mr. C. Reid exhibited and made some remarks on the fruit of a South European maple, *Acer monspeliense*, from an interglacial deposit on the Hampshire coast.—Mr. R. L. Prager, who was present as a visitor, exhibited some rare British plants from the county Armagh, and gave an account of their local distribution.—A paper was then read by Mr. W. B. Hemsley 'On a Collection of Plants from the Region of Lhasa, made by Surgeon Capt. Thorold in 1891, and a further Collection from the Kuenlun Plains, made by Capt. Pictot in 1892.' Some of the more interesting plants were exhibited, and critical remarks were offered by Messrs. C. B. Clarke and J. G. Baker and Dr. Stapf.—Dr. H. C. Sorby gave a demonstration with the oxyhydrogen lantern, and exhibited a number of slides which he had prepared of small marine organisms, many of them extremely beautiful, mounted transparently so as to show the internal structure.

ROYAL INSTITUTION.—April 10.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—Mrs. W. Rathbone, Mrs. Sharpe, Dr. W. H. Broadbent, Messrs. H. C. J. Bunbury, W. Flockhart, F. Gaskell, George W. Hemming, C. C. Hood, C. Langdon-Davies, B. W. Levy, G. R. Ryder, and F. W. Watkin were elected Members.

INSTITUTION OF CIVIL ENGINEERS.—April 11.—Mr. Harrison Hayter, President, in the chair.—It was announced that the Council had recently transferred eight gentlemen to the class of Members and had admitted thirteen as Students.—The monthly ballot resulted in the election of eighteen Associate Members and of one Associate.—A paper was read giving a detailed account of the last series of 'Steam-Engine Trials' undertaken by the late Mr. P. W. Willans.

MEETINGS FOR THE ENSUING WEEK.

- Nov. Bibliographical, 7½.—'The Official Record of Current Literature,' Mr. H. H. Fisher.
- Society of Arts, 8.—'Some Masters of Ornament,' Lecture II., Mr. L. F. Day. (Cantor Lecture.)
- British Architects, 8.—'Examination of Building Stones,' Mr. H. W. Burrows.
- Victoria Institute, 8.—'Comparison of Asiatic Languages,' Major Conder.
- Geographical, 8½.
- Trans. Royal Institution, 2.—'Symbolism in Ceremonies, Customs, and Art,' Dr. J. Macdonell.
- Biblical Archaeology, 4½.—'The Language and Writing of the Ancient Egyptians,' Lecture V., Mr. F. J. P. Renouf.
- Statistical, 7½.—'Prices of Commodities during the Last Seven Years,' Mr. A. Sauerbeck.
- Civil Engineers, 8.—'Discussion on "Steam-Engine Trials,"'
- Society of Arts, 8.—'The Philippine Islands,' Mr. H. A. McPherson.
- Zoological, 8½.—'Notes on the Genus *Spunculus*,' Mr. A. R. Shipley.
- Wm. Meteorological, 7.—'Direction of the Wind over the British Isles, 1816-80,' Mr. F. C. Bayard. 'Notes on Photographs of Lightning taken at Sydney Observatory, December 7th, 1892,' Mr. H. C. Russell. 'Notes on Lightning Discharges in the Neighbourhood of Bristol, 1892,' Mr. R. H. Cook. 'Constructive Errors in some Hygrometers,' Mr. W. W. Midgley.
- Microscopical, 8.—'A New Tape worm, *Tenia echidna*,' Prof. D'Arcy Thompson. 'Foraminifera of the Gault of Folkestone,' Mr. F. Chapman.
- British Archaeological Association, 8.—'Caerleon on Usk,' Lieut. Col. Lambert.
- Society of Arts, 8.—'Some Economic Points in Connection with Electricity Supply,' Mr. G. Kapp.
- Folk-lore, 8.—'Cornish Folk-lore,' Rev. W. S. Lach-Szirma; and other Papers.
- THURS. Royal Institution, 3.—'The Atmosphere,' Prof. Dewar.
- Royal, 4½.
- Linnean, 8.—'The Subterranean Crustacea of New Zealand, with some General Remarks on the Fauna of Caves and Wells,' Mr. C. Chilton. 'Notes on the Anatomy, Physiology, and Histology of the Chermidite, with Special Reference to the Rudimentary Stigmata and to a New Form of Trachea,' Mr. H. M. Bernard.
- Chemical, 8.—'Contribution to the Chemistry and Physiology of Foliage Leaves,' Mr. H. T. Brown and Dr. G. H. Morris. 'Interaction of Alkali, Cellulose, and Carbon Disulphide, Cellulose Pith-carbonates,' Messrs. C. F. Cross, E. J. Bevan, and C. Beadle; and other Papers.
- Antiquaries, 8½.—'Fragments of Antique Roman Glass Vessels,' Sir J. C. Robinson. 'Original Papers and Memoranda connected with the Erection of the Monument of Sir Richard Scott (d. 1638) in Ecclefield Church, Yorks,' Sir H. H. Howorth.
- Historical, 8½.—'Statutes of the Company of Merchants of Lichfield in the Seventeenth Century,' Mr. W. H. Russell and Rev. Prof. W. Cunningham. 'Anglo-Russian Convention of June 22nd, 1719, and the Campaign of the Second Coalition,' Mr. Hubert Hall.
- PHI. United Service Institution, 3.—'Universal Compulsory Service for the United Kingdom,' Major-General F. H. Tyrrell.
- Royal Institution, 8.—'Possible and Impossible Economies in the Utilization of Energy,' Prof. A. B. W. Kennedy.
- SAT. Royal Institution, 3.—'Applications of Electricity to Chemistry,' Mr. J. Swinburn. (Tyndall Lecture.)
- Botanic, 3½.—'Election of Fellows.'

Science Gossip.

THROUGH the crisis in Victorian finances the subsidy of the Government to the Royal Society of Victoria has been reduced from 500*l.* a year to 250*l.*—it is hoped only temporarily. In the meanwhile the publications of the Society are reduced to the *Proceedings*.

THE forthcoming number of the *Edinburgh Review* contains an article by a well-known authority on Philibert Commerson, the French naturalist of the eighteenth century. He is but little known to Englishmen, but his scientific discoveries in Réunion, Mauritius, and Madagascar were important. His romantic and melancholy personal history is interesting to follow.

THE next ordinary general meeting of the Institution of Mechanical Engineers will be held on Thursday and Friday evenings at 25, Great George Street, Westminster. The chair will be taken at 7.30 p.m. on each evening by the President, Dr. William Anderson. The following papers will be read and discussed, as far as time permits: 'Second Report to the Alloys Research Committee,' by Prof. Roberts-Austen; 'Tensile Tests and Chemical Analyses of Copper Plates from Fire-boxes of Locomotives on the Great Western Railway,' by Mr. William Dean; and 'Research Committee on Marine-Engine Trials: Abstracts of Results of Experiments on Six Steamers, and Conclusions drawn therefrom in regard to the Efficiency of Marine Boilers and Engines,' by Prof. T. Hudson Beare.

UNDER the title of 'With Trans-Siberian Savages,' Mr. B. Douglas Howard is going to publish, through Messrs. Longman, a description of the manners, customs, and daily life of the unchanged remnants of the oldest historic savages in Asia, as recently shared by the author in the interior of the Sakhalin forests, now rendered unapproachable by military exile guards. This, the only account of the life of the Sakhalin Ainos produced by an eye-witness for nearly three hundred years, combines native hunting and other adventure with scientific observation.

FINE ARTS

Etching and Mezzotinting Engraving: Lectures delivered at Oxford. By H. Herkomer. Illustrated. (Macmillan & Co.)

THIS handsomely printed volume and its copious illustrations show Prof. Herkomer at his best. It is crammed with thoughts and ideas expressed in a lively fashion, and it may be accepted as a guide by anybody who has yet to master the subject on which the author dilates as if etching and mezzotinting were the chief business of the lives of himself and his readers. The power of being in earnest has been a great factor in Mr. Herkomer's career, and it was never shown more frankly than in the book before us. To attempt a new treatise required a good deal of boldness, seeing what capable artists, French, English, and German, have written about etching of late years; while to treat of etching, etchers, and etchings in their commercial relations with publishers and the public needed a courage it is impossible not to admire. Mr. Herkomer has done all these things; he discusses states and other technical points with Mr. Hamerton and Mr. Seymour Haden; he is not afraid of Mr. Whistler; and he has a good deal to say about the dealers who offer to their customers "artists' proofs" in

unknown quantities from plates steeled and unsteeled.

Mr. Herkomer waxes enthusiastic over the attractions of etching, but it is curious that he says little or nothing (in fact nothing) of what a beginner ought to go through in the way of study before venturing upon the needle, the acid bath, and the copper plate. Yet most of those who call themselves etchers are ignorant of form, and quite unable to draw. Why did the Slade Professor at Oxford, whose business it is to teach art, not advise his admirers to learn to draw before they etch or trouble themselves with the delineation of light and shade, refinements of tone and colour, and the mysteries of chiaroscuro? He dwells upon matters far more elementary than drawing, and yet is silent about modelling. He has a great faith in the future of etching, and yet leaves the A B C of this, and every other formative method of art, to take care of itself. He defines the limits and laws of the technique of which he is a distinguished exponent, and, despite the theories of purists, allows that dry-point work—which some would ally with engraving *per se*—may be rightly called etching. In a liberal sense this is, of course, right, and all artists who care less for processes than for results will agree with him. But then it is frequently urged, Are we to admit any combination of bitten work, such as mezzotint, with that of the needle, and call it etching? Many artists—M. Gaillard, for instance, and Prof. Herkomer himself—have, we think, employed this combination. At any rate, our author, who, like ourselves, does not care much what things are called, is confident that etching is its own exceeding great reward. He says:—

"The charm of etching, then, must be felt; to feel it one needs a peculiar gift of appreciation, but the gift for the right appreciation of this subtle art is only given to a few. It can be absent in the mind of a great painter, or it can be present in the mind of a person who has never attempted to touch a brush or a pencil. It can be dormant for years and suddenly burst into active life, but there it must be—a gift of nature. No form of art expression gives its exponent such intense pleasure, or causes such excitement in the doing. The etcher is under a spell while at work, for he is not actually conscious of the work he is doing, but by an inexplicable sub-conscious action of the brain, which amounts to a spell, his hand produces something that his plain, every-day, wakeful mind could not have devised or done by cold calculative effort. Thus it is that all etching must be uncertain, as it can never be subjected to conditions that are measurable, or wholly under control."

Some may be inclined to say of this, "There is nothing like leather," and, at any rate, it is obvious that all spontaneous intellectual operations, even reviewing, are performed under such mental conditions as fall to the lot of the happy etcher. The unequal artist, who is great to-day and nothing to-morrow, may find comfort for his failures in Mr. Herkomer's assertion that only the hopeless mannerist can be certain of his results, that such a man must never be a guide, while "the great student of nature, whose mission is to interpret nature in all her phases, and not to produce a commercial article out of her, must be his pattern." This is all very well as an outpouring of irresponsible

enthusiasm, but, as a matter of fact, more or less success attends every effort of a devoted student of high capacity. Mr. Herkomer, speaking of his early attempts at etching under the auspices of Mr. Hamerton, throws a curious light on his own character, and illustrates the causes of his occasional failures in etching as in other methods of design. "Quite at the beginning of my experiments," he tells us, "a most irrational eagerness to see a print of the plate caused me to hurry the work, and to force it with violent biting on an extremely doubtful ground." That he succeeded in any degree, as all must acknowledge he did, with his first plate, which is his own portrait, is really surprising. His success entitles our author to address the artistic world with authority on matters of the kind, but the uncertainty of his results as well as the inequality of his technique compel us to receive his dicta with nearly constant qualifications. Perhaps a consciousness of this want of sustained power on his own part called from Mr. Herkomer the curious apology we have just referred to for the artist who works without any "cold calculative effort."

Into the purely technical portions of this book we have neither occasion nor space to enter, further than is needful to commend its advice to the careful attention of the reader. The author is a staunch advocate of the positive method of etching. Like Rajon and other etchers he has "sinned in the direction of size" in his plates, and repented of it. His lamentations at having "perpetrated life-sized heads" and being compelled to fill in the backgrounds with a file (!) are highly amusing, but not more so than his remorse at having committed such atrocities without having studied Rembrandt. That he should have taken a needle in hand having "hardly seen any original impressions from his [Rembrandt's] plates" is one of the most wonderful things we ever heard of.

Some of Mr. Herkomer's etched illustrations of various kinds, designed to show the virtues—and to our thinking some of the vices—of certain methods of etching proper, dry-point, and printing, are extremely good; for instance, that which in an odd kind of Welsh is called 'Gwenddydd,' a specimen of pure dry-point work, for which, and the retention of the burr, Mr. Herkomer is a great stickler. Again, we may mention the valuable 'Study,' worked entirely with the burin, and incidentally displaying the dangers of printing from the surface of a plate when steeled; and, thirdly, the results of *retoussage* in 'A Portrait, 1,' are manifest on comparing it with 'A Portrait, 2,' from the same plate under other conditions.

The mention of steel-faced plates brings us to one of the most important sections of Mr. Herkomer's book, dealing with a matter in which the buyers of etchings as well as artists are very deeply concerned—the sale of prints, and especially what are called "artists' proofs." The author coincides with the opinion we have more than once expressed, that the methods into which dealers have drifted need thorough alteration.

Many years ago steel was introduced because it yields more impressions than copper, with which, however, it cannot otherwise be compared, especially in mezzotinting,

when the impressions have an objectionably thin and smoky character, without depth and with little clearness. This defect arises from the fact that the tool cannot go so deeply into the harder metal as into the softer one, and, consequently, the scale of the gradations in the lightness and darkness of the print is considerably restricted, and the quality of the bitten or etched line on steel differs wholly from that on copper. "A steel-plate would often yield five hundred good impressions, which are erroneously called 'artists' proofs.'" "From a copper," adds Mr. Herkomer, "two hundred would be an excessive number." And nothing is more common than to read of a thousand—nay, twelve hundred—"artists' proofs" being offered for sale as from a single plate:—

"This steel period went on for some time, until science stepped in and showed us how an infinitesimally fine coating of steel could be given to a copper plate. This coating could be placed over the finished work without giving any indications of the work [incised lines] being either filled up or changed in any perceptible way. Here we at once gave the engraver the chance of returning to the softer metal for comfort [while incising the lines], and quality in the work, with the additional opportunity of changing the surface of his plate, so as to render thousands instead of hundreds of impressions a possibility. Now, the one-thousandth impression of a plate that has been re-steeled when the coating showed signs of wear is just about as good as the first, and this constitutes a difficulty as well as a danger. Your plate no longer goes through any form of wear, and *your print or second state is not really a change from the first state*. You can only vary the quality by the selection of paper and the care in the printing. To put anything like market value on the impressions, a plate has to be literally destroyed after a certain number of impressions have been taken—destroyed whilst the work is in a perfectly sound condition."

The commercial aspect of the question comes up when publishers allege they cannot use unsteemed copper plates on account of the large prices engravers demand, to satisfy which great numbers of impressions must be sold; therefore, instead of the artist forming the public taste, he has himself to submit to its dictation, and select subjects which are likely to be widely popular. For original etchings the remedy suggested by Mr. Herkomer is that publishers should buy direct from the artists as many impressions as they can sell on commission, and thus avoid the "rush for every new plate" which attends the arts of the cheap-jack in prints. The artist ought to wait for his profits, Mr. Herkomer thinks, because "by placing all the risks in the hands of the publisher the market is kept in a feverish condition, dangerous to artists and dealers, and injurious to the public," who, during the fever, buy at high prices "artists' proofs" which soon become almost worthless, the market being glutted with cheaper impressions that are quite as good. Of course, if a very few impressions, call them what you will, are taken, and the plate is destroyed, the market price is almost sure to rise prodigiously.

Mr. Herkomer goes deeper into the question when he declares emphatically against *aciation*, to which the thousand impressions must needs owe their existence:—

"It is not possible to get the artistic quality in the printing from a steel-surface that you get from the copper, because on the former the ink slips away so readily, whereas on the copper it clings sympathetically, and the wiping can be done with an artistic certainty and richness that I never found possible on the steel-surface. Let any etcher print an impression from the copper, and then from the same plate when steel-surfaced, and he will at once understand what I mean. He will alter his ink and his method of wiping, and his pressure on the press—all without avail; for the result from the steel-surface will not be the same as from the copper. This is not so much owing to the fact that the steel facing fills up the work—I believe the change is imperceptible, but it is that the surface takes the ink so differently."

Mr. Herkomer recommends that, for popular use, good plates should be steeled as soon as they show signs of wear, and *impressions de commerce* thus procured, which might be sold without causing that vulgarization which, above all things, the collector abhors. He proposes that each set of impressions should be distinguished on the backs as "Printed from the copper-plate," or "Printed from the steeled surface." The misnomer, to call it by no worse name, "artist's proof" should be abandoned altogether. "Remarque proof," says the professor, "is another fad which should be abolished." "It is only when the artist proves the work on his plate that an impression can be called a 'proof'—an 'artist's proof,' and those ought not to be brought into the market, and would only be very few in number, because he would certainly endeavour to save his plate if he knew it had to be printed from the copper itself."

Speaking of the reproduction of tone and colour in modern engraving, Mr. Herkomer says:—

"The picture of all pictures in which tonality is wholly wanting, but in which colour is kept up to its highest pitch in every inch, is Mr. Holman Hunt's 'Christ in the Temple.' That is an unengraving picture, and if my memory serves me rightly, it was found to be so by the engraver [M. E. Blanchard] at the very outset, and Mr. Hunt was obliged to make a drawing, from which the engraving was eventually done."

Surely it will not be news to the Oxford Slade Professor of Fine Art that few things are more common in their way than the translating of the colour of a picture into black and white in order to facilitate its engraving. "Engravers' drawings" are common enough, and, for example, Van Dyck or some first-rate hand for him made in oil-paint those brilliant reductions in monochrome of some of that master's finest portraits, from which his engravers worked with the most vigorous fidelity. Van Dyck's pictures are surely not wanting in tonality or chiaroscuro, and it is our opinion that 'Christ in the Temple' excels in the tonality and chiaroscuro of light, if not, as pictures commonly do, in the tonality and chiaroscuro of shade. It has always seemed to us that this excellence is one of the most remarkable elements of a very remarkable work, and we commend the point to the consideration of Prof. Herkomer. It was Signor Morelli, not Mr. Hunt, who in this case made the drawing for M. Blanchard. When an engraver cannot have a picture at disposal for years together—and he often requires it for so long—a copy must needs be made.

M. HENRY HAVARD, the well-known writer and antiquary, has undertaken, under the title of *La France artistique et monumentale* (Paris, Librairie Illustrée), a vast work in which, aided by specialists, he proposes to treat of the chief monuments of Roman times, of the Middle Ages and the Renaissance, as well as of modern days, that adorn Paris and the French departments. The first volume contains a description of the Hôtel Carnavalet (Hôtel Sévigné), by M. Jules Cousin; of the Château of Pau, by M. de Fourcaud; of the Château of Versailles, by M. Ph. Gille and M. Guiffrey; of the religious buildings in Rheims, by M. Gonse; of the palace of the Popes at Avignon, by M. E. Müntz; and of the Château de Bagatelle, the residence of the late Sir Richard Wallace, by M. Yriarte. The volume is liberally illustrated with photogravures and also engravings after pen drawings.

ARCHITECTURAL LITERATURE.

Gothic Architecture. By Édouard Corroyer. Edited by Walter Armstrong. (Seeley & Co.)—The editor's preface and various notes scattered through the book show so just an appreciation of its value that we wonder Mr. Armstrong thought it worth while to procure its translation and took the trouble to edit it. M. Corroyer has a theory, and if in the handling of his facts to fit it they suffer some little abrasion, that does not hurt the theory. His position is that Gothic architecture is exclusively French, was invented in France and exists in perfection only there, and, if any good examples of it are found outside France, their goodness proves that they are French too. Frenchmen have said this so often that some even amongst foreigners have been dunned into accepting it; but we do not remember that any one has carried it quite so far as does M. Corroyer in appropriating the angel choir of Lincoln, which Viollet-le-Duc, who had seen it and who certainly did not err on the side of claiming too little for his country, admitted bore no appearance of French influence. The France of M. Corroyer is the France of to-day, so his patriotism is not hurt when he maintains that the vaulting of the northern Gothic was derived from the dome, as it is seen in such churches as that of St. Front at Périgueux. The contention is worked out with some ingenuity; but it will, we think, not find acceptance amongst those who have studied the development of the vault from the monuments themselves, which is very necessary to be done by any one who would unravel the story of the growth of our mediæval architecture. For it was the vault which brought in the pointed arch, and with it the wonderful later developments which its use made possible. It is idle to seek in Egypt or Mesopotamia, or anywhere else where the form happens to occur at earlier dates, the origin of what really came into use here as an expedient whereby a difficulty of construction was overcome. The classification which makes Gothic architecture begin with the introduction of the pointed arch is very unphilosophic. The style had its beginning in England and the north of France about the middle of the eleventh century. It is not possible to say which was the first, and for a century the development was the same in both countries. In the course of the development the pointed arch came into use; but they who introduced it had so little thought of it as an element in design that they went on using the round arch for their doorways and window openings and the like. After a time they found its value, and so used it as to make it to the eye of the superficial observer the most characteristic feature of their work. There was, however, no break and no new departure. The advance was made regularly step by step from such works as the naves of Peterborough and the Holy Trinity at Caen to the cathedrals of York and Amiens. It was not so in Italy and

parts of Southern France, where the pointed arch was brought in as a decorative feature. But there the Gothic style existed only as a feeble exotic, which never had life enough to grow, and soon withered and disappeared. Although we cannot take M. Corroyer seriously as an exponent of the history of architecture, we have read his book with some satisfaction. His descriptions of buildings are good, and his figures, of which there are many, are often very good. But we wish he had been more careful always to distinguish the genuine work from that which is only conjectural "restoration." The translation is by Miss Florence Simmonds, whose name appears only in the preface. She has put the book into good, easy English, but often stumbles at the technical words. Some are left untranslated, and sometimes, where translation is attempted, the case is rather worse. On p. 151 there is a very strange passage, which seems to come from its having been assumed that because the French use *ogivale* much as we do *Gothic*, therefore *ogive* means a pointed arch. The editor should have seen to these matters.

The Mechanics of Architecture: a Treatise on Applied Mechanics, especially adapted to the Use of Architects. By E. Wyndham Tarn, M.A. (Crosby Lockwood & Son.)—This is a good book, but its second title misdescribes it. Construction based upon mathematical calculation is not architecture, but engineering. An architect—we use the word with its true meaning, and not with the "professional" meaning which it has lately been attempted to put on it—does not set himself the problem of how he may reach stability with the least possible use of material. The jerry builder does so in a blundering empirical way, held in some check by local by-laws and the vigilance of district surveyors; and the engineer does it scientifically for structures which are, however, rather scaffolds than buildings. But the architect habitually works so far in excess of the mere necessity of construction that he seldom needs to make formal calculation. Architects who are architects do not neglect the mechanics of their art; but we doubt whether any one ever yet found it necessary in his practice to "invoke the powerful aid of the Calculus," as Mr. Tarn puts it. Such exercises are, nevertheless, good for students in training to be architects, and to such we can fairly recommend this book, which contains all they need know on the subject, and something besides.

MR. GEORGE VICAT COLE, R.A.

THE Royal Academy has to regret the death (which occurred on the 6th inst.) of one of the most popular landscape painters it has ever taken into its ranks. This is not the time or place to repeat at length the criticisms it has been our duty to offer on the defects which were to be regretted in his numerous productions; their very commonplaceness ensured the admiration of the public. Passing all this, let us record that Mr. Cole, the most amiable of men in private life, was the son of the late Mr. George Cole, a typical representative of the art of "Suffolk Street," but not, as some have said, a founder of the Society of British Artists; he did not appear there till 1838, long after its establishment. The father and son were both, we believe, natives of Portsmouth; certainly the latter was born there on April 17th, 1833. The facility of the parent reappeared in his son and pupil, who in 1852, being then barely twenty years of age, had a picture in a conspicuous place at Suffolk Street. Even then it was evident that the younger man was likely to be the better painter; his first works, 'Scene on the Wye, Tintern,' and 'On the Teign, Devon,' gave promise of this. A certain degree of success attended his *début* at the Royal Academy in 1853 with 'Marienberg Kloster' and 'Ranmore Common, Surrey.' From

this time Mr. Vicat Cole, as he was soon called to distinguish him from his father, contributed to the London and country galleries and the dealers' shops a constant series of pleasing, if monotonous landscapes, the subjects of which resembled Linnell's, but were without the art or the masculine character of that master's work. Cole's 'Pool of London' attracted some attention at the Academy in 1883, because it reminded us of Henry Dawson, but it did not rival that sincere painter's work. Rather to the surprise of the critics, Mr. Cole was elected an A.R.A. in 1870, and an R.A. in 1880.

THE FRENCH GALLERY, FALL MALL.

THIS is the fortieth exhibition of the series which was opened by Mr. Gambart in 1854 with French pictures by Mlle. R. Bonheur, Decamps, Delacroix, Delaroche, Dupré, Diaz, Gérôme, Meissonier, Rousseau, Troyon, Vernet, and others of less note. On that occasion most of those great artists were practically unknown in England, and not a single painting of some of those whose reputation is now world-wide had previously crossed the Channel, a thing that seems hardly credible nowadays. The small room is now filled with a mixed collection of works. There are forty-three pictures—just half the contents of the gallery—by Señor F. Pradilla, a distinguished Spaniard little known in this country. It is not quite certain that his showy and brilliant methods and his rather theatrical mood will meet with a warm welcome in this country. He is a follower at a distance of Fortuny, and has a touch of the taste and skill of Zamacois; but his colouring is not so pure as Fortuny's, nor is his touch so firm and crisp, his draughtsmanship so searching and complete, as Zamacois's. No. 36 is a reduced version of one of his most important works, *Bobadil surrendering the Keys of Granada*, the large original of which attracted much attention at a recent Salon, and *The Last Sigh of the Moor* (80) is an immense picture, which has been engraved. The former is a brilliant picture, as dramatic as the original, but not so clear, pure, and luminous, nor so highly finished. No. 80 is a better work—in fact, the most ambitious and characteristic of the painter's efforts. It is picturesque in the highest degree, and yet not of the finest art nor quite worthy of the noble subject, which is the halt of Bobadil on the eminence whence, for the last time, he saw the lost capital of his ancestors, and his mother exclaimed, "You do well to weep like a woman for what you could not defend like a man!" Powerfully treated, with abundance of facility and *chic* of the most sparkling kind, it touches and pleases us for a moment, yet leaves no more permanent impression than any unusually gorgeous stage spectacle.

Prof. Pradilla's minor works which are important enough for special mention are *The Siesta* (2), a sunny woodland scene with cleverly designed figures, full of light, gay in colour, and effective in its broad, flat touches; a most luminous and harmonious sketch of *Old Walls and Houses at Granada* (5); and *Landing Fish at Vigo* (27), the sunlit beach gay with the many coloured costumes of numerous little figures clustered under the bright blue sky. Artists will enjoy the deft handling and vivacious designing of the groups who fairly seem to move before our eyes, as well as the happy *chiaroscuro* of the whole.

Troyon is represented—on a small and unpretending scale, but still well—by *Driving Geese* (4), a scene in a lane in full summer sunlight; but the blackness of the sunshadows is much too great even for Troyon, who often erred that way.—The interior named *A Mother's Care* (12) is creditable to Prof. W. Sohn, who works as nearly in the mood of Baron Leys as a German could be expected to do. Effective, ably

composed, and skilfully drawn, it is noticeable for the treatment of the black and white of which it largely consists.—In *The Woodland Flock* (15) M. C. Jacque has painted trees, but rather mechanically, in the manner of Crome; the foliage and the herbage below it exhibit a "mossy touch" which is peculiar to the artist. Heavily handled, and although the sunshadows are too black and opaque, yet in its low keys of colour harmonious and sound, this picture is interesting to students.—*Chansons sans Paroles* (17), a lady at a pianoforte, by M. R. de Madrazo; M. E. van Marcke's luminous and rich *Cattle Pastures* (18); M. E. Castres's *Convoy of Wounded* (20), which is, we think, a smaller version of a capital picture; and Mr. G. Kühl's *In the Studio* (25), a sparkling specimen of the school of Fortuny, without much of the master's exquisite softness and wealth of tone and colour, are all excellent, though rather small instances of the various artists.—M. J. Béraud's *Le Parc Monceau* (39) is a very good minor example of his technique and his tact in dealing with light, as the glittering foliage on our left, the shadows (with reflected light in them) on the building on our right, and the foreground with its figures in shade are enough to show. But as for the figures, prosaically true to nature as they are, there is so little of M. Jean Béraud in them that we wonder when they were painted.—Before closing we may mention as interesting, though not particularly important, the *Charity* (14) of M. Laugée; M. Cazin's sketch of a *French Village, Evening* (26); M. Wahlberg's *Waxholme by Moonlight* (44); Fortuny's study called *In the Garden* (50); M. L'Hermite's *The First Communion* (79); Prof. Seiler's clever quasi-Meissonier, named *Testing the Blade* (86), a man touching the point of his rapier; the rather mannered and inferior *Plein Jour* (87), by Corot; and *The Unrequited Kiss* (88), a capital subject from the history of the Roman catacombs, by M. L. Serra.

Five-Act Essay.

'THE LIFE OF MR. RUSKIN,' by Mr. W. G. Collingwood, which Messrs. Methuen will publish, will contain several interesting letters from Carlyle and Browning, and a chief feature will be a full account of the evolution of Mr. Ruskin's theories, artistic and economic. Several hitherto unpublished sketches by Mr. Ruskin are reproduced, and probably the most interesting among many portraits will be a water-colour portrait of Mr. Ruskin by himself. All the large-paper copies were sold in advance some time since. Messrs. Houghton, Mifflin & Co. have secured the American copyright.

THE Society of Painters in Water Colours and the Society of Lady Artists have appointed to-day (Saturday) for the private views of their respective exhibitions, which will be opened to the public on Monday next.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 8th and 10th inst. the following pictures: A. Canaletto, St. Mark's Place, Venice, 115*l*. J. Holland, Piazza of St. Mark's, Venice, 189*l*. C. Fielding, Dunster Castle, 131*l*. H. W. B. Davis, Fording the Wye, 131*l*. B. W. Leader, November, 178*l*.

We regret to hear of the death, on the 8th inst., of Mr. Charles Earle, a highly capable member of the Institutes of Painters in Oil and Water Colours, who was born at Ongar in 1830, and of whose contributions to the public galleries we have written so lately that it is not needful now to speak of their excellence, good feeling, and good taste. He began to exhibit in London in 1857, and, besides the rooms of the Institutes, often appeared at the Academy, British Institution, Suffolk Street, the Dudley Gallery, and elsewhere.

Of the hosts of pictures which have been this year submitted to the Committee of the Royal Academy a well-qualified authority says: "The

mass of rubbish that has been passed in review is past belief, and at one time the place was quite choked up with it. Young ladies' flower pieces, crudities which might have come from High Schools or even Board Schools, were there in numbers, besides daubs innocent of skill of any kind, but especially of drawing and modelling; and impertinences such as students can hardly realize were rife than ever." It is a common practice nowadays for painters, in hopes of one or two "getting in," to send, say, six pictures, and thus to leave the unhappy R.A.s to take for their exhibition the best, which is sure to be that which the angry and ungrateful artist, who forgets that his work is shown for nothing in the best frequented gallery in England, thinks the worst. Our informant adds: "it must come to some sort of weeding, or, perhaps, some permission to send." Of this there can be no doubt,—the evil is obvious, and its effect on the future of art, in leading artists to paint more works than time allows them to do justice to, disastrous. To enlarge the galleries will only increase the evil, and there are two kinds of "weeding" within the grasp of the Academicians, whereby their labours may be lessened and their exhibition improved. The device adopted at the Paris Salon of limiting the number of each exhibitor's contributions to two compels him to select those of his year's works he thinks the best, and not to throw the responsibility of choosing upon the jury. The advantages of this plan are obvious, especially as every would-be contributor is thus forced to do his best upon two canvases, both, or one, of which the jury may, if they think fit, reject. The Academicians, if they adopted this plan for "outsiders," need not bind themselves by it, but the average number of Academicians' contributions is usually far below the unreasonable eight which they are now allowed. Four would, we think, be quite enough to hang on "the line" for an Academician, or, say, three on "the line" and two above or below it. The other plan of restriction is that favoured at the New Gallery. The Academicians under this plan would exhibit nothing in their gallery which was not sent in response to an invitation issued by themselves. Of course we know that in Regent Street the non-invited persist in sending, hoping, often groundlessly, to be accepted to fill gaps and odd corners. There is much to be said for both of these plans. For an exhibition of, say, twelve hundred works, like that at Burlington House, it seems to us that the former plan is the only one possible. The Academicians cannot adopt the rule of the Old Water-Colour Society and other close bodies, which exhibit none but their members' works. Of course either plan would evoke a dire outcry. Nevertheless, to one or other, with, perhaps, some modifications of detail, the R.A.s will have to come.

A LARGE collection of portraits of eminent women has just been sent from this country to the Women's Section of the Chicago Exhibition. The works are divided into twelve groups. Among the mediæval group are St. Eadgitha, Abbess of Wilton (984); Ela, Countess of Salisbury (1261); Eva de Cantilupe, Baroness of Abergavenny (1247: her monument is the only instance of the sepulchral effigy of a woman which bears a knight's shield); the Lady Foundresses of various colleges in Cambridge and Oxford; and Juliana Berners, author of 'The Gentleman's Academie of Hawking, Hunting, Fishing, and Armorie' (1480). The Tudor group represents the royal British ladies of the sixteenth century, and others noted in the history of the time, such as Anne Askew, Margaret Roper, and Mary Sidney, Countess of Pembroke. In the group of "The Civil Wars" there is a portrait supposed to be that of Mrs. Cromwell, mother of the Protector. The eighteenth century groups include Mrs. Cowper, mother of the poet, an etching by Blake; Susannah Wesley, Hannah More, and other even better known faces.

Among the pioneers in philanthropy appear Elizabeth Fry, Mary Carpenter, and Miss Nightingale. There is a long list of scientific women from Mrs. Somerville to Miss Ormerod; of literary women from Miss Austen to Mrs. Browning; of artists from Angelica Kauffman to Lady Butler and others of the present day. A group of dramatists and musicians also appear—though there have been fewer of these collected than might have been expected in comparison with the others.

THE death is announced of M. Voillemot, once a popular landscape painter in Paris and a pupil of Drolling. He obtained a Medal and the Legion of Honour in 1870.

At Ratisbon some fine Roman graves have been found in bronze embossed work plated with silver, having on one side an inscription referring them to the British auxiliary troops who are known to have been stationed there: L. VET. COH. III. BR. A fragment of a Roman silver-plated bronze helmet also came to light, bearing the inscription AVITIANIDE.

THE Italian Government have given orders for the Roman theatre at Gubbio to be completely cleared out; while in Sicily Dr. Orsi has begun excavations at Syracuse.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.
DRURY LANE OPERA.—'La Juive.'

THE most ardent admirers of Ibsen are not likely to share in the labour and cost which would be involved in the production of the Norwegian dramatist's fantastic tragedy 'Peer Gynt,' and the incidental music composed by Grieg should, therefore, be conserved as fully as possible by making it available for the concert-room. To the suite in four movements, which has become so widely popular, is now added a second suite of similar dimensions, and this was performed for the first time at the Crystal Palace last Saturday, though the note, "first time in England," was incorrect, as the work was performed at Sir Charles Halle's Manchester concerts very recently. The several movements are thus entitled:—"Carrying of the Bride (Ingrid's Lament)"; "Arabian Dance"; "Peer Gynt's return Home (a Stormy Evening on the Sea Coast)"; and "Solvejg's Song." To the students of Ibsen the significance of these headings will, of course, be apparent; but to others the first and third will not convey very much, and these are the least satisfactory portions of the suite. The second and fourth movements are extremely piquant and daintily scored, the phraseology being in Grieg's most characteristic manner. On the whole, however, the work cannot be regarded as so effective as the earlier suite. The symphony at this concert was Raff's 'Im Walde,' which, on account of its length and inequalities, is rarely heard except at the Crystal Palace. Very high praise is due to Miss Fanny Davies for her beautifully finished rendering of Chopin's Pianoforte Concerto in F minor. If we remember rightly, this was the last work with orchestra that was played by Madame Schumann in London, and the reading of Miss Fanny Davies was obviously based on that of her venerated preceptor. Mr. Braxton Smith contributed airs by Buononcini and Donizetti.

An air of mystery generally pervades the methods of operatic *impresari*, and therefore it is idle to speculate as to the causes of the neglect of Halévy's masterpiece 'La Juive' since the destruction of Covent Garden by fire in 1856. That the opera is expensive to mount adequately is no explanation, for far inferior works have been presented at vast cost during the interim, to the loss of the exchequer. In September, 1888, however, 'La Juive' was revived by the Carl Rosa Company at Belfast, the English version of Scribe's libretto being from the pen of Mr. William Grist, who, doubtless for good reasons, softened the horrible climax by saving the Jewess and her reputed father Eleazar from the boiling cauldron. Probably it was the pronounced success of this revival that induced Sir Augustus Harris to take the work in hand, and the warm reception accorded to it on Tuesday evening, in spite of a performance in most respects mediocre, showed clearly that, notwithstanding modern developments and changes of fashion in lyric drama, amateurs can appreciate a moving story illustrated by music glowing with life and colour, and, except for some trivial Rossinian cadences, always appropriate to the dramatic situation. In 1835 the French Académie Royale was at the zenith of its glory. Rossini's 'Guillaume Tell,' Auber's 'La Muette de Portici,' and Meyerbeer's 'Robert le Diable' had all been produced within a few years, and the last-named composer's 'Les Huguenots' saw the light in 1836. That Halévy's first grand opera was accorded a place among these masterpieces is eloquent testimony to the power of his genius, and the fact that not one of the many operas from his pen which followed won equal favour was due to his weakness in accepting any and every libretto that was placed in his hands. Perhaps it cannot be said that he possessed so much individuality of utterance as the other composers named, but he showed in this score that he knew how to handle all the forms of grand opera, his airs, choruses, and marches being equally effective; and though some of his orchestration is ill-considered, he frequently gives us felicitous bits of colouring, which Meyerbeer did not disdain to imitate. We have said that in most respects Tuesday's representation was moderate, and in one or two it might easily have been made better. As Sir Augustus Harris's present company does not include a sufficient number of French-speaking artists, the work was performed in Italian, which, of course, was a disadvantage. The worst that can be said of Mlle. Gherlsen's impersonation of Rachel is that its faults were negative. She sang pleasantly, and her acting, so far as it went, was appropriate; but she does not possess the physique necessary for a rôle that has ever been associated with the most powerful dramatic *soprani*. On the other hand, Signor Gianini evinced unsuspected ability as Eleazar, and both sang and acted with much force and feeling. Another acceptable embodiment was that of Cardinal Brogni by M. Castelmarty, and Mlle. Dagmar satisfied all reasonable requirements as the Princess; but Signor Guetary's singing as the despicable Leopold was unpleasant, owing to his almost continuous flatness. The smaller parts were fairly well filled, and the chorus

was, for the most part, excellent; but Mr. Carl Armbruster has not yet succeeded in getting the German orchestra under control, the lack of precision being at times most irritating. If the mounting of the opera is not specially elaborate or gorgeous, it is adequate, and few will regret the omission of the ballet.

Musical Gossip.

THE musical arrangements at the celebration of the 800th anniversary of the consecration of Winchester Cathedral on Saturday and Sunday last were of a highly satisfactory nature. With the aid of local choral societies and the Stock Exchange Orchestral Society, Mendelssohn's 'Lobgesang,' Dr. A. C. Mackenzie's 'Benedictus' for violins, Handel's 'Dettingen Te Deum,' Schubert's 'Unfinished' Symphony in B minor, Sir Arthur Sullivan's 'In Memoriam' Overture, and minor items by Handel, Bach, Beethoven, and Mozart were rendered at the Saturday afternoon and evening services; and on Sunday the afternoon service included a new anthem, 'The Glory of Lebanon,' specially composed by Sir Herbert Oakeley, a work of a decidedly grandiloquent nature, quite suitable to the occasion for which it was written.

THE second of Mr. G. A. Clinton's London Chamber Concerts was given at the Princes' Hall on Tuesday evening. The occasion unfortunately clashed with the performance of 'La Juive,' and we can only record that the programme included an Octet in F for strings and wind by Heinrich Hofmann, Op. 8A, said to be for the first time in England; Brahms's Clarinet Quintet in B minor, Op. 115; Beethoven's Quintet in E flat, Op. 20; and Schumann's 'Faschingsschwank aus Wien,' of which Miss Fanny Davies was the executant. Mrs. Helen Trust was announced as the vocalist.

IN the same hall on Wednesday evening Miss Dora Bright gave the first of a series of three musical evenings, the programme including Mozart's Pianoforte Quartet in G minor; Dvorák's Pianoforte Quartet in D, Op. 23; Brahms's Sonata in G, for piano and violin, Op. 78; and Beethoven's Variations in C minor. Miss Dora Bright displayed excellent technique in all these works, and received most able assistance from Messrs. Willy Hess, Kreuz, and Whitehouse. The vocalist was Fräulein Atalja van Niessen, who displayed a powerful voice in songs by Marcello and Moir Clark.

SIR AUGUSTUS HARRIS has arranged to give a series of afternoon concerts with his operatic artists at St. James's Hall on Thursdays May 18th, June 8th, 15th, 22nd, and 29th, and July 6th and 13th.

SOME progress has been made in the preparations for the proposed Palestrina festival in Italy next year. A circular has been issued signed by the Cardinal-Bishop and the Mayor of Palestrina, setting forth, in fairly well-written English, the circumstance that the third centenary of the death of the great Giovanni Perluigi da Palestrina, "prince of musicians," occurs on February 2nd, 1894, and briefly reviewing his services, especially in restoring "to sacred music that peculiar character which belongs to it, and which, alas! has not always and everywhere been preserved." The committee propose to erect a monument in the town of Palestrina, and to hold "celebrations, principally musical," during the year in Palestrina and in Rome. It is to be hoped that an effort will be made to train the choirs for the purpose of rendering a style now so woefully neglected in Italy. Contributions are invited, and are to be sent to the secretary, Signore Vincenzo Cicerchia, Royal Inspector of Antiquities at Palestrina.

THE Imperial collection of historical musical instruments, which was commenced a few years ago in Berlin, is now open to the public. It

includes a pianoforte formerly the property of Weber, and a two-manual harpsichord belonging to J. S. Bach.

THE first oratorio performances in connexion with the Chicago Exhibition will be held on the 24th, 25th, and 26th prox., two of the works selected being 'Elijah' and 'The Creation.' The Apollo Club, numbering 600 voices, will take part in the first, and the Chicago Festival Chorus, consisting of 1,200, in the second. Madame Nordica and Mr. Plunket Greene are engaged for these concerts.

IN Signor Sonzogno's recent operatic competition the first prize of 4,000 francs was awarded to 'Festa a Marina,' by Signor Gellio Benvenuto Coronaro, and the second to 'Don Paez,' by Signor Ernesto Boezi. Both works are reported to have failed at Venice.

IT is said that a series of fifteen pieces composed by the late Sultan Murad V. are about to be published in Constantinople.

PERFORMANCES NEXT WEEK.

MON.	Drury Lane Opera, 7.30, 'La Juive.'
—	The Melster Glee Singers' Concert, 9, St. Martin's Hall.
—	Royal Amateur Orchestral Society's Concert, 9, Princes' Hall.
TUES.	Mr. Agillar's Pianoforte Afternoon, 3, Earl's Rectal Room.
—	Honourable Artillery Company's Concert, 8, St. Martin's Hall.
—	Mlle. Marie Elba's Concert, 8, Steinway Hall.
WED.	Madame Frickehaus's Concert, 3, St. James's Hall.
—	Mr. August Buhl's Pianoforte Recital, 3, Steinway Hall.
—	Royal Choral Society, 'St. Paul,' 8, Albert Hall.
—	Miss Mary Willis's Vocal Recital, 8, Steinway Hall.
—	Miss Dora Bright's Musical Evening, 8, Princes' Hall.
THURS.	Madame Valda's Concert in Aid of the Sandgate Disaster Fund, 8, St. James's Hall.
—	Philharmonic Concert, 8, St. James's Hall.
FRI.	Royal Artillery Band Concert, 3, St. James's Hall.
SAT.	Crystal Palace Concert, 3.
—	Miss Agnes Jansen's Concert, 8, St. James's Hall.

DRAMA

Dramatic Gossip.

PREVIOUS to his visit to the United States Mr. Irving has begun a series of revivals of the plays in which he will be there seen. These are given on Saturday evenings, and do not interfere with the run of 'Becket,' which on Saturdays is transferred from the evening bill to that of the afternoon. 'Louis XI,' which stands first on the list, was played on Saturday last, and will be repeated this evening. A consensus of opinion among educated playgoers puts the part of the crafty monarch whom Casimir Delavigne took from Scott at the head of Mr. Irving's impersonations. It retains its old fatefulness and its savage humour, its contrasts are no less striking than before, and its business remains fine and suggestive. A figure more striking and awful than that of the king in the very grip of death, with the crown tottering on his head and the sceptre slipping from his nerveless grasp, our stage has not seen. The only subject of regret is that Mr. Irving mars it by the mispronunciations and unnatural sounds of which in 'Becket' he showed scarcely a trace, but to which he now, most unfortunately for himself and for art, recurs. His capacity to conquer this difficulty has been shown, and its resurrection is therefore the more disappointing.

MISS ELEANOR BUFTON, whose death at the reputed age of fifty-three is announced, was, twenty or thirty years ago, an agreeable and attractive actress. Her first professional appearance was made in Edinburgh as the servant in 'The Clandestine Marriage,' and she was first seen in London, in 1854, at the St. James's, as Vanette in 'Honour before Titles.' She then played with Mr. and Mrs. Charles Kean at the Princess's, where on July 1st, 1857, she was Ferdinand in a revival of 'The Tempest.' The assumption of the part for the first time by a woman was condemned in the *Athenæum*. For many years Miss Bufton played at the Strand leading parts in comedy. She also reappeared at the St. James's as Hero in 'Much Ado about Nothing' and Julia in 'The Rivals,' and at the Court was the first Miss Flamboy in Mr. Gilbert's 'Randal's Thumb,' and Stella in an adaptation of 'Great Expec-

tations.' Her retirement from the stage—for to such it practically amounted—was due to a railway accident. She married Mr. Arthur Swanborough, a son of Mrs. Swanborough, lessee of the Strand Theatre.

'THE LANDLADY,' a one-act piece of Alec Nelson, now prefaces at the Vaudeville the performance of 'Uncle John.'

'IN TOWN' has appeared at the Gaiety in what is called a "second edition." As the term is unusual in its application to the stage, it may be worth while to chronicle that what constitutes a second edition is the insertion of new songs. One of the ditties now first introduced bears the title 'Daddy wouldn't buy Me a Bow-wow.' Whether the theatre or the music-hall has the more to dread from competition seems doubtful.

'ANATHEMA' is the title of a four-act play by Mr. Austin Fryars, which will be given at an afternoon performance by Miss F. Ivor.

A NEW play, entitled 'Jealous in Honour,' is to be played on the 27th at the Garrick for a charitable purpose. The exponents will include Miss Kate Rorke, Mrs. Edmund Phelps, Mr. Brandon Thomas, Mr. E. W. Gardiner, and Mr. Gilbert Hare.

The annual meeting of the Shakespeare Gesellschaft will be held at Weimar on the 23rd inst., when Dr. Bulthaupt, of Bremen, will deliver the *Festvortrag*, choosing for his subject 'Shakespeare und der Naturalismus.'

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